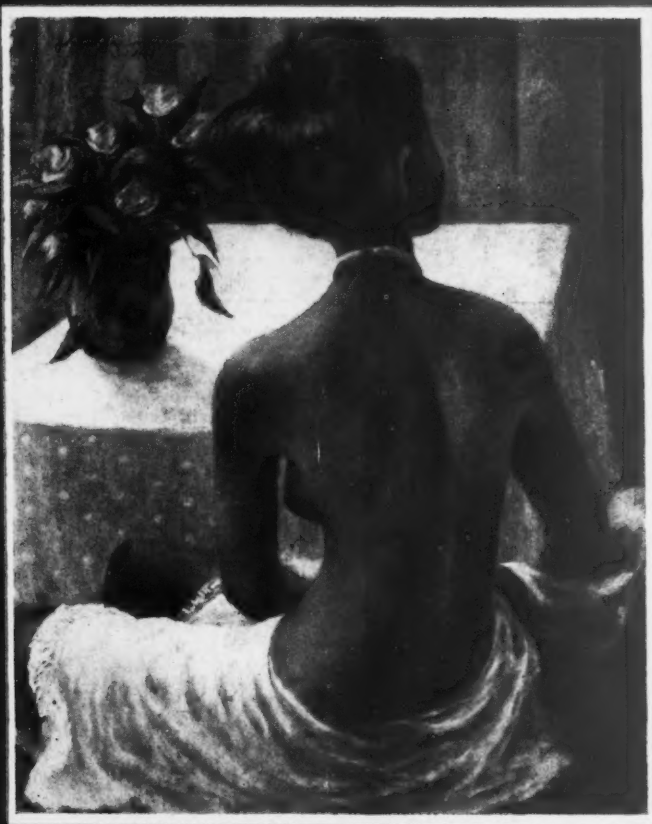


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# Art Digest



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# PEYTON BOSWELL

## Comments:

*This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DICEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.*

### Art for Bombers

NOT ALL refugees from war-torn Europe are tragic humans. Stranded now in America are some of the finest paintings produced during France's Golden Century. Some came as loans from the Louvre to the New York World's Fair of 1939; others, even more notable, were brought to the United States by Dr. Walter Heil after they had been lent to South America by famous French museums.

Orphans of the storm, they must of necessity remain indefinitely on our shores. The New York Fair group has been placed on display "for the duration" in the Metropolitan Museum; the latter collection is on a coast-to-coast exhibition tour (currently it may be seen at the Portland, Ore., Museum, until Oct. 5).

National honor obligates us to treasure these paintings while they are with us and then return them when their owners request them.

A more practical approach would be for the Administration to recognize the De Gaulle Government, lend it martial material with which to fight for the freedom of all Frenchmen, and take over these paintings as collateral.

We traded 50 destroyers to Britain for defense bases; so in logical sequence, why not trade some long-range bombers for the orphan masterpieces. Such a trade would be mutually beneficial. The paintings could be lodged in the National Gallery in Washington, now woefully weak in the French School. The bombers could aid in overthrowing the Vichy regime, taking Dakar, and hastening the eventual collapse of Hitlerism. Never could art serve a more valuable mission. It would not be a case of Napoleonic art theft, since the paintings would be returned to a free French nation when and if they paid the debt of liberation. And unless De Gaulle wins, the paintings will be of little use to an enslaved people, looking back on leaders who betrayed them and ahead to generations of economic servitude.

Standing in the way, of course, of such a lend-lease proposal is the State Department's persistent recognition of the "Men of Vichy" as the official voice of a proud but beaten nation. However, history is being written in shorthand these days.

### Fostering His Own

WHAT should be the primary collecting policy of the small American art museum? Should it try to compete in the open market with the wealthier institutions in the acquisition of old masters, and end up with third or fourth rate examples of questionable parentage? Or should it concentrate its energies on the art of its own generation, a field where it has an equal chance with even the richest of our museums to build an outstanding collection?

Assembling a great collection of contemporary American art today is not so much a question of money as one of taste and judgment, and along this front the small museum, with a competent director, can compete at par with any, even the august Metropolitan. It takes more courage, more thought perhaps, to collect living art, but the returns are well worth the effort. I am sure that anyone possessing the requisite selec-

tive factors could build with \$10,000 a collection of contemporary American art that would easily be worth \$50,000 when the heirs probated his will—discarding the "duds."

Therefore, well merited congratulations are in order for John Rogers Cox, director of the new Swope Art Gallery in Terre Haute, Indiana—both for his intelligence and his temerity. Wrote Mr. Cox to Robert McIntyre, president of the Macbeth Gallery:

"As director of the gallery here I intend to keep our objectives and the money we spend centered on contemporary American art. Not only do I think this is a sounder business objective for us with what money we have to spend, but I personally prefer contemporary American art to any other. It might be that I am wrong, but I will take that risk. If at any time the gallery should attempt to delve into the art of the past, you can rest assured that it will not be on my advice. I don't think we will, and I am trying my best to keep from it because it is my belief that if the gallery did 'backtrack,' we could only hope to acquire works of third or fourth rate calibre. It is my belief, on the other hand, that if we concern ourselves with only the best art being produced now and in the future, we would not only be getting a high quality collection, but would be making a wise investment for ourselves while at the same time we would feel gratified that we are taking part in supporting in a tangible way the masters of today and tomorrow."

Well put, Director Cox.

### Homemade Art

ROUSSEAU LE DOUANIER happened to be a true artist, untutored though he was, and within each Rousseau painting is something of the intangible power that always carries the creative message across the footlights. But I dread to think of the influence his retrospective exhibition at the Chicago Art Institute and later at the Museum of Modern Art will have on a too serious nation already crawling with "primitives."

Each little hamlet in America has some simple soul who does hand-painted pictures. You can buy them by the acre at \$10 a yard; that is, unless some dealer or advanced thinker has put on the pressure. All are pretty much the same—hard, crude pathetic efforts, relieved only by a certain native shrewdness of design and the undisciplined vigor of the ignorant. Choice examples are done in house paint, with plenty of green.

People who try to write with as little ability are called illiterate; their counterparts who paint are christened "primitives," and our *chi-chi* art patrons buy them, mostly because they are cheap, and at the moment fashionable. It places one "in the know," you know.

A little of this homemade art is exciting or amusing to jaded nerves; a little more is boring, then painful, and at length soporific. To quote R. D. Turnbull of the *Argonaut*: "A whole room full of such patently worked-over and worked-over and labored-over and agonized-over pictures is apt to produce a sensation of extreme fatigue before you have seen one-half of it."

We know this tripe is bad; in fact, we have the suspicion that some of it is so bad that it is almost good (witness the reproduction on page 24). And yet we have just had the spectacle of a noted German artist, Max Ernst, telling Emilia Hodel, San Francisco *News* critic, that the "They Taught Themselves" exhibition was the finest show he had seen since fleeing to America. Condescension from our European friends, no matter how graceful, is apt to backfire. When you talk down to your American audience, Mr. Ernst, first make sure of your audience.

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## THE READERS COMMENT

### The Editor Edited

SIR: An Artist-Patron, invited to take issue, proof-reads and re-edits Peyton Bonnell's editorial in the August 1 ART DIGEST.

*The Artist's Fish Market:* As America consumes more rolls, hot dogs and soda pops, she is gracefully becoming the world's art center, so the question of the artists' market never enters any of the quiz programs, town meetings, Us—the people spoke, or the comic strips in which its people indulge, as is evident in reading the letters to the editor.

*Why Has Not Art Acquisition Kept Pace With Art Education:* It doesn't take all night to solve the problem, so I'll touch on four pertinent factors, and the hell with the others.

*Craftsmanship:* In the beneficial freedom from repressions, obsessions and oppressions, due to the absence of alphabetic vitamins, super-colossals and lead pipe concertos for hill-billies and their sponsors, there suddenly came an era of "Nuts to Bach and Botticelli." School marms plaster gold stars over children's billious doodlings, for parents to frame, praise and show to visitors; W.P.A. marms plaster buildings with the guttural droolings of their "darlings" on relief; art schools continue where grammar schools leave off and the sad result is a multitude of Dalis, dillies and doolies.

A beautifully conceived head with a note of weariness looks down upon its dishpan hands and sighs for the good old days before stair climbing to see everybody's etchings became the vogue.

*Criticism:* Because Van Gogh died a failure (Paris was then the art center) all art critics are desperately giving Sunday blood transfusions to their anemic sisters showing traces of aesthetic pansyism. Their likes and dislikes are so tightly reined that they are unfair to themselves, their artists, their wives, children and their menagerie of singing canaries. Make no mistake, the art critic knows his onions and picks one—every time. All critics are accessories to criminalities in pictures.

Exhibitions of amateur modernism are just as psychopathic as the spectators who stop before each sadistic abortion, squint and get back to judge better the qualities of genuine paintings, in a sophisticated manner.

*Amateurism:* In Canada they report a two-year-old exhibitionist astounding the people, whose teeth chatter with the name of Paul Klee. In San Francisco is an exhibition of (con)temporary primitives called "They learned themselves art lessons." There they hiccough the name of Rousseau le Douanier, all of which dramatizes the fact that the yardstick of achievement in the arts is not carried around on one's person any more—instead one uses an astigmatic eyesight for convenience. The child, the untrained and professional command but never stir the lethargic public.

*Subject Matter:* For more than many decades it has been the habit of the thoses in the no to decry themselves in the yes, no matter what the subject matter. . . . Today they are shouting for X-rays of pregnant women, backyard outhouses, sailors' all-out orgies and Gertrude Stein roses are roses are roses. People's tastes, through wishful thinking, have been at a saturation point long enough; so newer thrills are demanded. Since Freud has uncovered our abnormalities, subject matter will always cope with the demands.

—CLIFFORD SILSBY, Los Angeles.

Helen Bonnell; Business Manager, Joseph Luyber; Circulation Manager, Esther Jethro.

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The Art Digest



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## Masked Justice

EMILIA HODEL in the San Francisco *News* draws attention to Mexico's fiery reaction to the latest murals by renowned artist Jose Clemente Orozco. The murals, just unveiled in Mexico City's new million-dollar Supreme Court Building, lead Fair Lady Justice over a merry, bouncing trail.

"Never orthodox," Miss Hodel writes, "Orozco's painting is even more bitingly satirical than formerly. The ironic frescoes are in deadly earnest in their themes of a courtroom full of crooks who have obviously been bending the law to their own designs, a disheveled figure of Justice in a domino mask instead of a blindfold, and a grim figure of fire that is extinguishing the occupants of the law chambers in brilliant orange flame."

"This departure from orthodox reverence for the law is causing a controversy which takes three channels. There are the 'My God, is that art'-ers, the contenders that the frescoes are not as bad as they are painted, and the true worshippers at the shrine of the famed artist."

"A side note of interest is that the new Supreme Court Building is built on the site of the famous old Thieves Market."



Catamount: DARREL AUSTIN

## Impresario Levy to Travel

Taking leave of the New York scene for a year, Julien Levy, director of the Julien Levy Gallery, American headquarters for surrealism and other advanced schools of aesthetic thought, will travel throughout the country presenting exhibitions of work by his gallery group. These exhibitions, Levy reports, will not be held in hotel rooms or in galleries or museums; instead, "an actual replica of the Julien Levy Gallery in New York will be opened for a short period of time in each city of the circuit." The first show of the Levy group will open in San Francisco, Sept. 1.

"I plan," Levy further announced, "to open my New York season next year with an exhibition of work by young American discoveries encountered on my trip."

## Napoleon Was Cautious

Jerome Napoleon Bonaparte, scion of the American branch of the famous family, was an interested bidder at the auction of the contents of Rosecliff, summer palace of the late Mrs. Theresa Fair Oelrichs at Newport, reports the *Picture and Gift Journal*. All he bought, however, were three French pictures and frames, for which he paid \$9. Gertrude Niesen's mother also attended the auction, bought the \$2,500,000 house for \$21,000 as a birthday gift for her daughter.

THE LATIN AMERICAN's taste in art is as varied and unrestricted as that of his Northern neighbor. Reports issued by the Office of the Co-ordinator of Commercial and Cultural Relations Between the American Republics, which with the co-operation of a group of U. S. museums is circulating three exhibitions of North American art through Latin America, reveal a wide aesthetic spread in the works that are proving themselves outstanding favorites.

Darrel Austin's *Catamount*, reproduced above, is one of the most popular exhibits, but so, too, is Ben Shahn's *Handball*, a hard-edged, realistic depiction of a handball game. Two other contrasting favorites are Thomas Benton's *Roasting Ears* (reproduced in the Aug., 1939, DIGEST), and John Carroll's *Portrait of Mrs. Frederick M. Alger*. John De Martelly's *No More Mowing* (reproduced in the June, 1939, DIGEST)

and Eugene Speicher's *Portrait of Katharine Cornell* are other favorites.

Of the three groups of canvases on tour, show number one, which in Buenos Aires drew important civic officials to the Argentine National Museum and was made the occasion of much flag flying and anthem playing, has opened in Montevideo, Uruguay. Displayed there under the auspices of Señor Don Raul Montero Bustamante, it will remain through September, going then to Rio.

Show number two has just closed in Bogotá, Colombia, and will open Sept. 20 in Caracas, Venezuela, traveling then to Havana where it will be seen from Nov. 15 to Dec. 15. The third group, which drew a total attendance of 19,985 in Mexico City, is now showing in Santiago, Chile; Lima, Peru, and Quito, Ecuador, are its next stops.

Most of the works included in the Latin American exhibitions were given a short, unheralded show at the Metropolitan Museum in New York, during which they won much critical acclaim from the few fleet-footed critics who managed to get to the museum before the show disappeared for points South. The Metropolitan Museum, along with the Museum of Modern Art, the Museum of Natural History and the Brooklyn and Whitney museums, is acting with the Office of the Co-ordinator as sponsor of the traveling shows.

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Still Life: GEORGES BRAQUE

## Analytical Braque Presented to Honolulu

AN IMPORTANT ADDITION was made to the Honolulu Academy of Arts' permanent collection when Georges Braque's *Still Life*, reproduced above, was presented to the institution by a group of patrons comprising the Friends of the Academy. In a restrained color chord of grays, greens and tans, the new Honolulu accession is a tightly integrated composition, imaginatively orchestrated and soundly constructed. Braque is widely accepted as the greatest of the abstractionists.

Edgar Schenck, Academy director, reports that the work "is a superb example of what has been called 'analytical cubism,' in which natural objects are broken up into their essential geo-

metric parts. The parts are then recombined to form an abstract unity only slightly related to natural appearance. This was an answer to the challenge of the camera which could reproduce nature so much more quickly and less expensively than the artist."

The Friends, organized four years ago to buy for the Academy an outstanding specimen of contemporary art annually, have in the past presented the island museum with *Pierrot*, an oil by Picasso; *Marine, Maine*, an oil by John Marin; a bronze sculpture, *Percheron Stallion*, by Herbert Haseltine; an oil, *Figure on a Seashore*, by Orozco, and a gouache, *La Tapatia*, by Guillermo Meza.

## Our Soldier-Artists

PLANS are now nearing completion for the first exhibition of work by artists serving in the U. S. armed forces. The show, open to soldier, sailor and marine artists, is being organized by a committee headed by Clinton W. Parker and Emily A. Francis, director of the Contemporary Arts Gallery in New York, where the works will go on exhibition Sept. 15 and continue on view through the 30th.

Daniel Catton Rich, director of the Art Institute of Chicago, will head the jury which will select 120 works for the New York show. From these exhibits a second jury comprising Gordon Washburn, director of the Albright Gallery of Buffalo, and James S. Plaut, director of Boston's Institute of Modern Art, will select 50 works which will later be circulated as a traveling show.

First stop for the traveling Soldier-Artist show is the Smith Memorial Gallery, Springfield, Mass., where it will remain on view from Oct. 11 to the 29th. Requests for subsequent showings have been received from museums, universities and art associations in almost every part of the country, including

Minnesota, Louisiana, California and Oregon. There have, in fact, been so many requests for this traveling unit that, if enough work of exhibition caliber is submitted, a second traveling unit will be chosen.

In conjunction with this venture, a Soldier-Artist Fund is being built up by public subscription to defray transportation expenses for artists unable to finance them independently. Contributions may be addressed to Mrs. Burton Emmett, 54 Washington Mews, New York City, or to Clinton W. Parker, the Dime Savings Bank, 9 DeKalb Ave., Brooklyn, N. Y.

## Ceramic Mural Competition

A competition, open to all American ceramic artists, is now being conducted to select an artist to execute a \$4,000 ceramic mural for Chicago's Uptown Postal Station. Meyric R. Rogers, curator of the Chicago Institute's department of decorative arts, is serving as chairman of the three-man jury.

Closing date for the competition is Jan. 15 next.

## Le Roy Buys Martin

HOLLYWOOD of late has been consolidating its newly earned position as one of the nation's most active centers of art collecting. And, along with dictating the styles of American women in lieu of Paris leadership, the movie colony's acceptance of American art as something worthy of acquisition gives promise of that "glamour" which Tom Colt feels American art must find if it is to compete with the layman's more utilitarian desires. Most encouraging is the fact that much of the Hollywood-bought art is good, sound art of excellent taste—not cheap, fashionable color reproductions.

It was Hollywood that first discovered Fletcher Martin. Edward Chodorov, M. G. M. producer, bought his paintings before the husky painter of imaginative realism attained national prominence. Jerome Chodorov, author of *My Sister Eileen*, has since followed his brother's lead with a Martin purchase. Charles Feldman now owns the large and poetically beautiful *Summer Night*. Latest Hollywood celebrity to join Fletcher Martin collectors is Mervyn Le Roy, who has just purchased the artist's most recent canvas, *Dark and Slender* (see cover of this issue). Mrs. Le Roy saw the painting at the Midtown Galleries, New York, and had it sent to her director-husband for approval—which was prompt in coming.

## Martin Married in Mexico

Fletcher Martin, who has been appointed to succeed Thomas Benton as head of the painting department at the Kansas City Art Institute, married Maxine Ferris of Iowa City in Mexico City on August 7. Mrs. Martin, tall, dark and attractive, is the nurse who took care of Martin when an infected throat placed him in the infirmary at the University of Iowa, where he taught painting last season. The honeymoon, divided between Mexico City and New York, has, among other things, inspired the artist to contemplate a series of bull-fight pictures.

Martin will take up his duties at the Kansas City Art Institute on Sept. 28. In October, according to the artist's agents, the Midtown Galleries of New York, Martin will be honored with a one-man show at the William Rockhill Nelson Gallery of Kansas City.

## New York Gallery Moves

Adding to the movement that is constantly shifting the pattern of the New York art scene is the 8th Street Arts and Crafts Studio which, on Sept. 1, moves to new quarters at 33 West 8th Street, formerly occupied by the Artists Gallery. The Studio reports a further change: it is dropping the teaching and selling of crafts and in the future will restrict its teaching and selling activities to painting and sculpture. A new name, cut to the measure of the organization's new program has been devised, namely, the 8th Street Gallery and Art School.

William Fisher, long attached to the Arts and Crafts Studio, where he taught painting and exhibited regularly, will continue in charge of the 8th Street Gallery's school. Fisher, who is primarily a landscapist, teaches oil and watercolor, making use of the reservoir of material found in New York.



## Gallic Loans

THE METROPOLITAN MUSEUM'S French collection has been importantly expanded this summer through loans from the Louvre. Now on view in the Metropolitan's newly decorated galleries, these additions were selected from the works the French museum loaned the New York Fair in 1939. They have, since the close of the Fair, made a circuit of Western museums, and have now been entrusted to the Metropolitan "for the duration."

Included are Fragonard's *L'Etude*, Chardin's *Grace Before Meat*, Vigée-Lebrun's *The Artist and Her Daughter*, David's splendid portrait of the amiable and worldly *Marquise d'Orvilliers*, and Watteau's playful *Judgment of Paris*, in which the artist depicts Venus disrobing. In a more serious vein, two classical subjects by Poussin, *The Rescue of Young Pyrrhus* and *The Funeral of Phocion*, are sharply contrasted with the stark realism of Louis LeNain's peasant *Blacksmith at His Forge*.

The Metropolitan's current French exhibition is further expanded by loans, from two private collections, of works by Manet, Monet, Van Gogh, Gauguin, Cézanne and Vlaminck, none of them ever before exhibited in New York.

## Downtown Opens Early

Activity along 57th Street promises to resume at an earlier date than usual this year. One of the signs is the September opening of several galleries which ordinarily remain closed until October. One of these is the Downtown Gallery, which on Sept. 3 is opening with an exhibition of oils, sculpture and ceramics by the gallery's contemporary group.

The Downtown's first feature presentation of the season brings to New York a large selection of 18th and 19th century weathervanes by American folk artists. They will be on view from Sept. 16 to Oct. 4.

From Oct. 7 to Nov. 1 the gallery is showing new work by painters and sculptors of its group, and from Nov. 4 to the 29th Bernard Karfiol will be featured in a one-man exhibition of recent paintings produced in New York, Havana, Maine and Vermont.

In December, Edith Halpert, the Downtown's director, launches her first exhibition of American Negro art. Covering the period between the 18th century and 1941, this show, devoted exclusively to painting and sculpture, is being organized with the co operation of Alain Locke of Howard University.

## Poetic Algebra

"Was there ever a more direct challenge to realism than the memorial show of Paul Klee? You were lost in a world of spirituality. You lived in a realm that lured you on and from which you wished there were no return. You stood before the work of a man with the mind of a mathematician but you sensed poetry instead of algebra. Here were order and arrangement that preserve the balance of the universe. It was not paint, it was not man who addressed you but instead angels of joy and sorrow bid you stop and listen.—HAMILTON WOLF, in *San Francisco Art Association Bulletin*.

September 1, 1941



*Six Day Bike Race*. JOSEPH DE MARTINI

## St. Louis Museum Is Further Enriched

WHILE the Metropolitan Museum's Hearn Fund remains in a strangely quiescent state, other museums throughout the nation are adding to their permanent collections by taking advantage of conditions that the *Wall Street Journal* would term a "buyer's market."

The City Art Museum of St. Louis, for instance, announces the acquisition of two contemporary American paintings and an important Italian painting of the 14th Century. The Italian work, purchased from the New York firm of Arnold Seligmann, Rey & Co., is a Siennese tempera panel representing the *Preaching of St. John* by the early master, Ugolino da Siena. The American paintings are *Six Day Bike Race*, an oil by Joseph De Martini, bought from the Macbeth Gallery, and Adolf Dehn's watercolor, *Florida Beach Scene*, selected from the International Watercolor Exhibition held at the St. Louis museum last winter.

*The Bike Race*, representing the gruelling contest on wheels in an indoor arena as viewed from the topmost balcony, is one of those difficult perspective subjects which intrigue de Martini. Painted in the artist's characteristically heavy oil technique, the picture offers strong contrasts between the darkened galleries and the flood-lighted and smoke-clouded arena. Space is the chief concern and the effect of distance is heightened by the introduction of tiny human figures. De Martini was born in Mobile, Alabama, 45 years ago.

Dehn's watercolor depicts a bright day on the Florida coast with the surf quietly rolling in from a calm sea, the immensity of ocean and sky being accentuated by a distant group of bathers. Dehn, who recently had a four-page full-color spread in *Life*, handles the watercolor medium freshly and with the touch of a master. He is perhaps best known as a good-humored satirist

in lithography. Born 46 years ago in Waterville, Minnesota, he obtained his first art training at the Minneapolis School of Art, later studying in New York and Europe.

The Italian panel, coming from the old English collection of Percival Rowley, is the first example of the Siennese School to enter the St. Louis museum collection. Ugolino da Siena was the only direct pupil of Duccio, great founder of the School of Siena. Says the museum's announcement: "It is characteristic in every way of the art of this beautiful hill town in central Italy which in its heyday, during the 14th century, produced the most important painting in Europe, even surpassing the art of its traditional rival, Florence. Closely reflecting the style of Duccio, the painting is crisply drawn and bright in color. Its typically Siennese quality is apparent in its quiet seriousness and mood of deep religious mysticism."

Painted about 1330, in the medieval egg tempera technique against a gold leaf ground, the St. Louis panel represents St. John the Baptist predicting the coming of the Messiah, who is in the very act of descending the mountain slope at the right.

## Howe Heads Museum Group

Thomas Carr Howe, Jr., director of the California Palace of the Legion of Honor, has been elected president of the Western Association of Art Museum Directors, succeeding Dr. Grace McCann Morley, director of the San Francisco Museum, who served in that capacity for three years. The election took place at the organization's annual meeting, held this year in Seattle.

Comprising the group are directors of 34 museums located in California, Oregon, Washington, Idaho, New Mexico, Arizona, Texas, Montana, Oklahoma, Nebraska, Honolulu and British Columbia.





*The Law: DONALD DE LUE*

## Amateis and De Lue Do Government Reliefs

THROUGH one of the largest major sculpture assignments issued by the Government's Section of Fine Arts, the facades of the Philadelphia Court House are now adorned with eight granite reliefs. Designed by Donald De Lue of New York City and Edmond Amateis of Brewster, N. Y., the reliefs, some of which measure 16' wide by 9' high and others 11' wide by 9' high, were carved by Ugo Lavaggi of New York City.

In the former dimension are two De Lue works, which decorate the Market Street facade and are repeated on the Chestnut Street side, titled *The Law* (reproduced above) and *Justice*. In *The Law* the sculptor portrayed "a patriarchal figure, symbol of the ancient lawgivers of all races," and in *Justice* is seen "a powerful female figure gazing before her with outstretched arms as a gesture of offering justice to all." In both works, forms are monumental in feeling, and though naturalistic, are overlaid with a crisp stylization that both clarifies and sharpens. Design is simple, bold and rhythmic, admirably

adapted to the specific requirements of facade decoration. De Lue's fee for these panels, together with two marble eagles placed over the Court House's elevator banks, was \$5,000.

The four Amateis panels, all 11' by 9' in dimension, depict the delivery of mail in the world's four corners: the North (an Eskimo and dog team mushing into the teeth of an Arctic gale), the South (a nude-chested native framed by tropical vegetation), the West (a cowboy, cactus-framed, examining a letter), and the East (a traditionally gray-clad city mailman at a mail box). Flanking the two Ninth Street entrances, the Amateis panels are simply designed, effectively stylized works, the wintry bleakness of the far North being especially convincing. In the South panel, the stylized rendition of palms makes for effective decoration. Amateis' fee was \$6,000.

Both artists received their commissions as a result of recommendation by a jury consisting of Paulanship, Adolph Weinman and Lee Lawrie.

## Chicago Views Large Milles Exhibition

THE comprehensive exhibition of Carl Milles' sculpture, reviewed in the Dec. 1, 1940 ART DIGEST when it was first shown at the Baltimore Museum and in the March 15, 1941 issue when it was presented at the Orrefors Gallery in New York, is now the feature attraction at the Art Institute of Chicago. Providing Chicagoans with their first major Milles show, the 30 works are installed in outdoor gardens.

The exhibition's splendid, illustrated catalogue contains an enthusiastic essay by the Institute's curator of decorative and industrial arts, Meyric R. Rogers, author of the book, *Carl Milles*.

Referring to the Swedish-born sculptor's later works, Rogers writes that "they reflect Milles' response to American forces simply by a marked change in amplitude, a more daring approach to his problems and a more whimsical twist to his humor."

The American soil provides, Milles'

art demonstrates, "not merely material opportunity, but a creative stimulus that has enabled genius to come some steps nearer to its fulfillment. The creations of these last few years are as legitimately American as they are Swedish in their origin. Without losing its unique personal savor, Milles' work has become a symbol of the strength and richness that can result from the mingling of the Scandinavian genius with the more expansive spirit of the West."

Coming to the qualities inherent in Milles' sculpture Rogers states that Milles "is primarily a monumental designer, creating his forms to be seen in the searching lights of the outdoors. Consequently generalization and simplification are in order. His aim is to make his statements with a power and a vitality in musical rhythm rather than any psychological nuance."

The show continues to Sept. 28

## Carved in Soap

IN WHAT must surely have been one of the cleanest competitions of the season, more than 100 contestants divided \$2,200 in prize money provided by Procter & Gamble in the National Soap Sculpture Committee's 17th contest.

Submissions were received from every state in the Union, and entries ran the gamut in subject matter from decorative plaques to commentaries on life and religion. Jurors, distinguished designers and sculptors, included Alexander Archipenko, George E. Ball, Abram Bement, Harvey Wiley Corbett, Ernest Bruce Haswell, Ely Jacques Kahn, Robert Laurent, Leo Lentelli, Walter Pach, Tony Sarg and William Zorach.

Top prize, a \$200 award, went to Edward Anthony of the advanced amateur class, followed, in the same category by Watson Haskell, whose *Promenade*, reproduced below, took the \$150 second prize and Mrs. Yetta Goldstein, winner of the \$100 third prize.

In the senior class Vincent De Palma took the \$150 top prize with a set of six expertly wrought carvings; followed by Frank Garibaldi, who took the \$75 second award and Abraham Goldstein, who was third (\$50) with a humorous group of Dachshunds which were also given the Gorham Award as the sculpture best adapted to reproduction in bronze.

In the junior class the \$100, \$50 and \$25 prizes went, respectively, to Herbert Puechner, Bernard Hoffman and James S. Robinson, while in the group class the \$100, \$75 and \$50 prizes were taken by the East Junior High School, Madison, Wisc.; the Andrews School, Willoughby, Ohio; and Lowell School, Coffeyville, Kan.

The prize winning sculptures, which include a host of honorable mentions, will be circulated nationally through schools and libraries in co-operation with local boards of education. Another competition, the 18th, has been announced. Closing on May 15, 1942, it, too, will offer contestants \$2,200 in prizes.

*Promenade: WATSON HASKELL*



*The Art Digest*

## Medal-of-the-Month

AN ADVISORY COMMITTEE of prominent sculptors and a group of educators are now co-operating with the Medal of the Month Club in a venture which, when fully developed, should play an important role in enkindling in American youth a lively interest in the nation's sculptors and, through their medals and plaques, in national figures who have and are contributing to the nation's progress.

Founded by Felicity Buranelli, the Club is issuing each month to school-age collectors a medal, designed by a member of the National Sculpture Society, commemorating a pioneer in a specific field (the first covered is aviation). Club members receive a bronze medal and an illustrated booklet on the sculptor and his subject. Original plaques from which the medals are made will be presented to public buildings, giving the collector miniatures of a museum collection.

The plaque of the first medal in the aviation series, depicting the Wright Brothers, was presented to Mayor LaGuardia, New York's aviation-minded executive; the second, devoted to the late Capt. Edwin C. Musick, is in the Smithsonian Institution in Washington. The third medal, executed by Brenda Putnam and portraying Amelia Earhart, is now being distributed.

Other medals will depict Gen. William Mitchell (by Attilio Piccirilli), Glenn Curtis (by Carl Schmitz), and Col. Frank Lahn (by John Flannagan). Wheeler Williams, Margaret French Cresson and Herbert Adams are scheduled to execute medals not yet designated.

The Club's advisory committee comprises Gaetano Cecere (chairman), Brenda Putnam, Wheeler Williams, Nathaniel Choate, Carl Schmitz and Paul Manship (ex officio).

### Courvoisier Continues

Despite all words to the contrary, the Courvoisier Gallery of San Francisco will not close its doors. It will just be a matter of Guthrie Courvoisier, the owner, re-assuming direction after the expiration of a lease of direction from J. P. McEvoy. During the past two years Courvoisier has been travelling throughout the country, circulating the popular originals of the Walt Disney films. To quote the San Francisco *Examiner*: "Courvoisier finds his Disney work so well organized that he can carry it on nationally from this city while he remains in personal charge of his gallery."

The Courvoisier Gallery, located in handsome Geary Street penthouse quarters, has been in business for 39 years, directed first by the father and then the son.

### Plans an Art Gallery

According to *Picture and Gift Journal*, Miss Marguerite S. Guggenheim, a daughter of Benjamin Guggenheim who lost his life on the *Titanic*, has arrived in America from Europe via Pan American Airways with the announcement that she will open an art gallery in New York in the near future. Miss Guggenheim said that a \$50,000 collection of modern art, shipped by steamer in April, had recently reached U. S. shores.



Giant Frog: CORNELIA VAN A. CHAPIN

## 1,800 Pound Frog Jumps to Philadelphia

AFTER ATTRACTING popular interest and favorable critical comment in the Salon d'Automne, the Brooklyn Museum and the New York World's Fair, Cornelia Van A. Chapin's *Giant Frog* has been purchased and installed in Philadelphia's historic Rittenhouse Square. An 1,800-pound work carved direct in granite, *Giant Frog* was acquired through a public subscription sponsored by the Philadelphia Print Club, and was presented by it to the Rittenhouse Square Improvement Association.

Resting on a base designed by Paul Cret, prominent architect, the *Giant Frog* makes an imposing monument. The obdurate material has yielded to Miss Chapin's tools, and though retaining its flinty-hard character, it has taken on not only the outward appearance of the subject, but also something of his alert, even proud nature. (Miss Chapin once told this writer that she was sure the frog, while he was posing, was aware of the special attention focused on him and was most co-operative, hardly trying to conceal his vanity.)

The frog lived in Paris, and sat to Miss Chapin in 1937, during her residence in the French capital. The sculptor, a keen student of animals, has endowed her work with rare spirit and life. Forms are simplified, compact and superbly organized. Line flows rhythmically and, with subtle variations of surface treatment, expresses the bony, the muscular and the soft fleshy areas of the subject's anatomy.

Miss Chapin, one of the nation's foremost exponents of direct carving,

learned her difficult art under the celebrated Spaniard, Mateo Hernandez. She is a frequent prize winner and is represented in most of the country's important sculpture exhibitions.

### Warneke's New Job

CLASSES of Pennsylvania State College are unusually intelligent in remembering their alma mater in terms of enriching gifts of durable, lasting art works. The Class of 1932 provided funds for the successful and widely discussed Land Grant fresco murals which Henry Varnum Poor executed in 1940 (*THE ART DIGEST*, September, 1940). And now announcement comes that the Class of 1940 has commissioned Heinz Warneke to carve, on the campus, a lion in Indiana limestone. The lion, or Nittany Lion, F. E. Hyslop, Jr., of the school's art faculty points out, is a symbol of the College.

Warneke will work on the campus, as did Poor, where students may study and follow his technique and progress. Now at work on a full scale model in his Connecticut studio, Warneke will begin cutting the final stone at the College sometime in October.

### To Publish Gudiol's Goya

The Hyperion Press of New York is publishing, late in September, Jose Gudiol's monograph on *Goya*. The noted Spaniard's etchings and drawings will be generously reproduced as will also many canvases in European collections.





*Moonlight:* GEORGE ELMER BROWNE



*South Street, Rockport:* ANTHONY THIEME

## Grand Central Galleries Hold 19th Annual Founders' Exhibition

MOST IMPORTANT EVENT on the Grand Central Galleries' annual calendar is its huge Founders' Show, the 19th edition of which is on view, through Nov. 13, in the Galleries' spacious New York City headquarters (Grand Central Terminal). Here 91 paintings, watercolors and sculptures by member-artists hang for inspection by lay-members who will, on closing night, learn, by means of a lottery drawing, in what order they may make their choice of the exhibit they wish to own.

Grand Central's method of thus distributing artists' work to contributing lay members was developed with the guidance of John Singer Sargent and Robert DeForest, then president of the Metropolitan Museum. Lay members, who submit a list of their choices in advance of the drawing, pay \$350, receive in return a work that, bought from an exhibition, would in many cases cost several times the membership fee. On the other side of the fence, member artists, during their first three years of participation, donate their work, there-

after receive one-half the proceeds of their contributions.

The current exhibition, in keeping with the Galleries' aesthetic tenets, is conservative. Academicians dominate and portraits fill a sizable niche, but there is, within these limits, considerable variety of technique and subject.

The work, wrote Howard Devree in the *New York Times*, "is mostly competent, familiarly decorative—easily comprehended, posing no problems, calculated to incite no strong irruption of feeling on the part of the beholder." Among the canvases that stand out, the *Times* critic continued, "are Herbert Meyer's *Tree in Spring*, whose lyric feeling lifts it well out of routine landscape; Jerry Farnsworth's portrait, *Philomena*, technically rather more modern than most of its companions; *Girl with Prints*, by Keith Shaw Williams, two idyllic landscapes by Kenneth Bates—*Autumn* and *Tardy Spring*; a portrait of Mrs. John Penn Brock, by Kyohei Inukai, with some very clever brushwork; and *St. Peter's Fiesta*,

*Rockport*, a lively swirling bit of color by Jon Corbino. And there are some bright, well patterned water-colors by Saul Raskin."

In the *Herald Tribune* Carlyle Burrows made special note of Robert Philipp's *Camille* and Farnsworth's *Philomena* ("fresh in feeling and color") and listed as "more formal and realistic" portraits by Sidney Dickinson, Ivan Olinsky, Raymond P. R. Neilson and Albert Herter. He liked landscapes of Ogden Pleissner, Jonas Lie, and John Grabach and the Hovsep Pushman still life.

Adding strength to the marine section of the show is Jay Connaway's sturdy, powerfully wrought *Memories*, in which turbulent surf breaks into a rock-edged coast; Stanley Woodward's moon-flooded *Breaking Through*, and George Elmer Browne's *Moonlight*, in which the peace of night settles over a harbor bay. Two contrasting seasonal studies are Anthony Thieme's sun-bright and summery *South Street, Rockport*, and George Marinko's *Winter's Day*, a richly colored, tree patterned scene.

*Winter's Day:* GEORGE MARINKO



*Breaking Through:* STANLEY WOODWARD





## Between the Lines

BELOW is reprinted a conversation among Violinist Louis Kaufman, Art Dealer Earl Stendahl and Painter Milton Avery, as reported by Critic Arthur Millier in the Los Angeles Times:

"Take \$40,000," said Violinist Louis Kaufman, 'and spend it on the works of living American artists at current bargain prices. Why, even after you discarded your bad buys, you could stock a marvelous museum of the future.'

"Or, you could keep the stuff and have a wonderful investment," Art Dealer Earl Stendahl put in. 'If only 10 per cent of it stood up, the profit would be handsome.'

"Painter Milton Avery, visiting here from New York, lit a cigarette and listened with resignation. He has heard such conversations before. He figures his line is painting, not talking.

"Kaufman had a right to speak, though. For years he has taken the profits from his fiddling and bought (with a good eye) the works of struggling painters. But he's no rich man.

"Why," he asked Stendahl, 'do rich people think little of spending \$40,000 for an old master which may turn sour on them, yet won't spend even \$250 to help create the living art of their own time? No art can flourish without patrons.'

"It takes just one man or woman with guts, some taste, enthusiasm and dough," said Stendahl. 'Especially the guts. Look what the late Arthur Jerome Eddy did for Chicago? If that city now has the finest collections of modern art in the world, it all goes back to Eddy's infectious enthusiasm. Or visit the Whitney Museum in New York and see what Mrs. Whitney's vision did for living American art in that town.'

"One Eddy, one Mrs. Whitney, could turn apathy into activity here.'

"It's true, too, and we all knew it, but only Avery did anything. He lit another cigarette and got a faraway look in his eye. He was thinking about his next painting."

### Gallery of Modern Art

Prominent among the new art firms that will open along New York's 57th Street this fall will be the Gallery of Modern Art, presided over by three well-known figures in the art field. Jacques Lindon, who directed the Raphael Gerard Galleries of Paris, is president of the new gallery, and Vladimir de Margoulies, of the Kleinman Galleries of Paris, is vice-president. In charge of the gallery will be Florence B. Walters, formerly connected with the Reinhardt Galleries and the Associated American Artists of New York City.

The firm has leased the entire ground floor of 18 East 57th Street, and after extensive alterations it will be one of the most spacious and modern galleries in the city. Although the first formal exhibition is not scheduled until Oct. 1, the gallery will be open to the public about Sept. 10.

The sales policy of the new gallery will be to encourage buying in the middle class income bracket, with the accent on low prices. Works by contemporary artists throughout the world will be exhibited. A large percentage of the gallery's "stock" will be bought outright.

September 1, 1941



Tribulation of St. Anthony: BARON JAMES ENSOR (1887)

## Modern Museum Acquires Ensor Fantasy

CENTURIES ago the Lowlands, through such artists as Bosch, Bruegel and Teniers, produced art that was surrealistic and in a fantastic vein. Baron James Ensor, described by many as Belgium's greatest modern painter, is the inheritor of that tradition of rendering religious themes in terms of fantastic composition, an instance of which is his *Tribulation of St. Anthony*.

Painted more than 50 years ago, the *St. Anthony*, which has just been acquired by the Museum of Modern Art through its Mrs. John D. Rockefeller, Jr., Purchase Fund, hung for years in the Cologne Museum, on loan from its owner, Herbert von Garvens-Garvensburg of Hanover. Hitler's new aesthetic creed-broom, however, swept it out.

A large oil—almost four by five and a half feet—the Modern's new acquisition depicts the Saint at the left, surrounded by his immediate temptations.

To the right the fiery mouth of hell belches a swarm of evil phantoms which fill air, land and sea with their monstrous shapes—shapes of such nightmarish obscurity that only after study do they float into the perception of the onlooker.

Ensor, now 80 years old, lives in Ostend, where he was born of an English father and a Flemish mother. The only other important Ensor painting in America, the museum announces, is his *Intrigue*, dated 1890, which the museum is now safeguarding for the Royal Museum of Antwerp. The *St. Anthony* (1887), Director Alfred H. Barr, Jr., writes, "surpasses even the late works of Van Gogh and Gauguin in pointing the way to the spontaneous abstract expressionism of Kandinsky of 25 years later and the unfettered humor and fantasy of Klee and the surrealists Miro, Ernst and Masson of our own day."

### Results of Dealer Show

The first American Art Dealers Show, which closed Aug. 22 and which was reviewed in the August issue of the Digest, drew a total attendance of 5,202 visitors during its month-long run.

The exhibition, designed to help fill the art business' usual summer void, achieved its goal. Among the visitors were people who would not otherwise have seen the individual offerings of the participating dealers. Nine sales, totaling \$2,016, were made, mostly to buyers who were not on the regular client lists of the dealers. Canvases sold were Raphael Soyer's *After the Bath*, Lawrence Lebduska's *Picnic*, Charles Prendergast's *Zinnias*, Allen Saalburg's *Aviary* and Hobson Pittman's *Gossips* (the last work, though not included in the show, was sold as a direct result of the Pittman on view). From the print section, works by Albert Barker, Lawrence B. Smith, Clarence W. Anderson and Samuel Chamberlain found buyers.

A committee from the Western Washington Fair, Puallup, Wash., selected a group of works which, during September, will be featured as the Fair's art exhibition.

### To Show Davies Watercolors

One of the last summer features of the New York season will be the presentation, from Sept. 8 to the 27th, of an exhibition of late watercolors by Arthur B. Davies. The exhibits, which will be on view at the Knoedler Gallery, were all executed in Italy in 1927, the year before the artist's death.

"The watercolors," the gallery announces, "are from the last important phase of Davies' work while he was traveling in Italy, and show him abandoning the use of the human figure as an instrument for esoteric mystical expression and reverting to pure landscape. . . . These watercolors revert in some measure to the mood of his young manhood—clothing this mood in the wider power that many studies and sophistications had engendered."

### William L. Antrim Dies

William L. Antrim, portrait painter who had just completed a likeness of Major General George Gordon Meade, Civil War officer after whom Fort Meade, Maryland, is named, died Aug. 2 at Episcopal Hospital in Philadelphia at the age of 75.



Contentment: JOHN LILLIE

## Vermont Artists Stage Their 15th Annual

THE FIFTEENTH ANNUAL EXHIBITION of the Southern Vermont Artists opened on Aug. 23 with the usual large and mixed attendance of farmers and city people, at Manchester, Vermont. During the first two days of the exhibit more than a thousand people attended and sales amounted to about \$2,000. This included 32 sales of small pictures in the New Collector's Gallery at from ten to twenty-five dollars. (Last year, *Newsweek* reports, 4,987 visitors bought 203 of the 422 exhibits for a total of \$10,768.)

This experiment in introducing contemporary art in the provinces, where it has encouraged both the appreciation and the practice of art, is now definitely in its second generation of existence. Those two remarkable women, Mary Powers and Harriette G. Miller, who practically devoted their summers, year after year to organizing and successfully directing with remarkable understanding the formative years of this unique association, have now retired from official position and left behind for the younger generation a number of records to shoot at. From the activities of Mrs. Powers and Mrs. Miller may be traced, not only the solid founding of the Southern Vermont Artists, but nearly all the recent art development in Vermont. The new officials have made an auspicious start in this year's exhibition in perpetuating the tradition of this show.

It is a gay show whose variety of interest has been accentuated by extremely able hanging. While the old red barn and lush green landscapes are well represented, there seems to be an increasing interest in the activity of man in this landscape. The familiar landmarks of the antique shop, country auction, winter sports, the country kitchen, and even a satirical note on Bingo, have a warm homely appeal. In the treatment of these homely affairs, there is involved a wide spread from the primitively naive to the modern.

Among the new comers to the show—whose members are drawn from a radius of fifty miles of Manchester—are several that compel attention. An elderly farmer, Merritt Leach, sent a delightfully naive, *Pansies in an Old Hat*. The winter and spring landscapes of Helen Hamilton have fresh vigor and a good handling of light. In a single watercolor

of Arlo P. Monroe, there is a sense of form and strong color.

Of the older practitioners, mostly devoted to landscape or still life, there are many characteristic canvases for which they are nationally known.

Robert Strong Woodward, Horace Brown, Dean Fausett, Theodore Hussa and Philip Cheney lend the eloquence of their color to depicting the moods of New England landscape. Of a severer nature, with a subdued overtone is the *Back Street* of Clay Bartlett. Its haunting starkness is in contrast to the explosive, controlled violence of Francis Chapin's many colored *East Dorset Depot*. The strong pastoral sense of John Lillie is displayed in *Contentment* with its poetic note. In a simplified design, with a sensitive feeling for pigment, R. G. Wilson has rendered an uncommonly fine version of *The White Silo*. An intimate canvas was provided by Herbert Meyer in his *View of East Rupert*, with its quiet and subtle charm, suffused with the feeling of the old village street.

Among the figure painters, Schnakenberg contributed a carefully painted and well composed scene at the Zoo. And Sample has typical Vermont genres that organize intricate scenes into patterns of varied mood. The growth of the powers of John Koch is apparent in *The Kitchen*. Several well painted and di-

Figure: NORMAN WRIGHT



verting heads are offered by Fausett, Daphne Hodgson and Orlando Campbell. The nudes of the exhibit are provided by Norman Wright and Charles Cagle, whose treatment of the figure is in sharp contrast in their different styles.

Portraits by Hilda Belcher and Luigi Lucioni stud the show. The well known, spectacular *Ethel Waters*, by Lucioni is one of the central sensations. The individualistic Carl Ruggles and Bernadine Custer do flowers that are far more than mere decorations. Patsy Santo inclines toward mastery of his naive expression. A number of others do much to make the exhibit arresting and decorative pictorially.

—EDWIN CLARK.

## Folk Art Festival

FOLK ART in New Hampshire comes close to being an industry. Organized in 1926 in Sandwich, the State's craftsmen, through their League of Arts and Crafts make and market every kind of craft object, and now have almost 50 working centers and 20 year 'round shops.

Biggest event of the year, though, is a craftsman's fair. This year's, the eighth annual one, is being held at Dartmouth College, Hanover. Reports *Time* tersely: "Attendance: 20,000. Sales \$10,000. On exhibition: the work of 2,000 Yankee citizens—tattooing, wood carving, pottery, linoleum block prints, ironwork, jewel cutting (semi-precious stones), pins made from pine cones, baskets, buckwheat flour, etc. Most of it was spare time work done in backstreet shops or snowbound, lamp-lit New England farmhouses. To meet stiff League standards, artisans can take lessons from League teachers (50c a lesson). They sell their wares readily to tourists at 20 League stores throughout the State, keep 80 per cent of the retail price. So successful is League financing that imitative movements have sprung up in many States."

Crafts objects and furniture made by League members may, Maude Riley of *Cue* points out, be purchased in New York City at America House in East 54th Street.

## Old Lyme's Autumn Show

More than 200 canvases comprise the 9th annual autumn show of the Lyme Art Association, on view at Old Lyme, Connecticut, through September. The exhibition, made up exclusively of the work of members, was hung by Ivan Olinsky, William S. Robertson, Winfield Scott Clime, Frederick L. Sexton, Tosca Olinsky and Will S. Taylor.

The Association, whose 40th annual summer show closed Aug. 24, reports that so far this season its exhibitions have drawn visitors from 40 States and five foreign countries.

## Million Visit National Gallery

The millionth visitor to the National Gallery of Art in Washington was recorded on July 27—slightly more than four months after its opening to the public on March 18. Broken down, this means an average of more than 7,500 art pilgrims per day viewing the Mellon and Kress collections. Wait till the famous Widener treasures arrive sometime in the unannounced future.

*The Art Digest*



## Modern's Schedule

FAR FROM slowing down the activity of American museums, the current international crisis is, in many cases, serving as a spur to more insistent action. Such is the case at New York's Museum of Modern Art, which, through Monroe Wheeler, director of exhibitions, has just announced its most crowded season to date.

"We feel that at this time," Wheeler states, "the Museum of Modern Art should have two important objectives. First, we must encourage and support the normal practice and development of the creative arts with which the Museum is concerned. This is a time for the defense of civilization, and the arts and activities which constitute civilization must be continued as well as defended. Second, we must study ways in which the fine and practical arts can be of use to the nation in the present emergency, and the Museum is prepared to act as an intermediary between the individual artist and the governmental agencies which may need his talents."

Opening the season, on Sept. 24, will be an exhibition titled "Organic Design in Furniture and Furnishings," which remains on view through Nov. 9. The next major effort will constitute retrospective showings of the work of Joan Miro and Salvador Dali and will open Nov. 19, closing Jan. 18. "New American Leaders," an exhibition of the work of artists living outside New York City, will open toward the end of January and remain on view until early in March. On March 18, in collaboration with the Art Institute of Chicago, the museum will open an exhibition of the work of Henri Rousseau, which will remain on view approximately two months. Like the Miro and Dali exhibition, this retrospective will be drawn solely for American sources.

In addition to these shows, the museum announces that it will open on Oct. 7 a retrospective exhibition of 70 paintings, watercolors, prints and drawings by George Grosz, and on Nov. 26 an exhibition of the work of Eric Mendelsohn, a leading modern architect.

In explaining the museum's continued interest in European art, Director Wheeler said: "The exceptional perspicacity and generosity of American private collectors and public galleries have resulted in a considerable accumulation of important contemporary foreign art which enables the Museum to assemble in America without borrowing from abroad, comprehensive retrospective exhibitions of certain great modern artists. Our schedule for the coming year, with three retrospective exhibitions—Rousseau, Miro and Dali—constitutes a highly impressive demonstration of the excellence of modern European art in this country."

"The Museum's major winter exhibition, 'New American Leaders,'" Wheeler concludes, "will attempt to introduce to the New York public important, though little-known painters living outside the metropolitan area."

### Isaac Simmons Dies

Isaac Simmons, 72-year-old retired art dealer and formerly a member of the firm of Lewis & Simmons, died on July 9 at his New York home.



The Poet: RICHARD TAYLOR

## Met to Show Chicago's Watercolor Annual

ONE of the most stimulating shows now on view in the U. S. is the Art Institute of Chicago's 20th International Watercolor exhibition which, until Oct. 5, fills the Institute's East Wing galleries and flows over onto the walls along the east stairways. After its close, the show, which was reviewed in the last issue of the *Digest*, will move to New York where sometime in November it will open at the Metropolitan Museum.

The level of the show is high. Its core is solid, based on sound command of medium, whether watercolor, gouache, ink, pencil or pastel. There is in the 537 exhibits sufficient variety of subject and handling to keep the visitor's interest constantly stirred. Enthusiasts of

almost every school can find works that fall within the province of their special tastes.

There are abstract works, exhibits of uncompromising realism, surrealist displays and adroitly designed depictions of everyday life; there are figure studies, landscapes, marines, portraits, nudes, still lifes, flower pieces and such imaginative flights of fantasy as Richard Taylor's *The Poet*, reproduced above. Here the artist has pictured the fevered visions that haunt a hapless poet during his tussle with the Muse, even to musical goblins, fat and thin nudes, ghosts, spiders and a floating blonde. And below, to keep matters straight, the artist has written, "Designed, without the help of anyone else, by Richard Taylor."

## Coming Attractions

THE METROPOLITAN MUSEUM, in the midst of preparations for a busy season, announces plans for exhibitions that are to go on the walls during the autumn months.

Two shows featuring important early American art open in November when the Verplanck Room, donated by Bayard and James De Lancey Verplanck and constituting the furnishings of a Manhattan parlor of the 18th century, is opened, together with a companion show of important early American paintings, silver, textiles and the decorative arts.

Two additional November openings will bring before New Yorkers the splendid international watercolor show still on view at the Art Institute of Chicago (see above) and a retrospective exhibition of Australian art, aboriginal and academic.

Near the first of the year the museum will put on view the collection of the late George Blumenthal, former Metropolitan president. Comprising mostly examples of medieval and Renaissance art, this group, formerly housed in Mr. Blumenthal's home, includes gifts and bequests to the museum.

Scheduled for opening sometime next spring is a show of costumes and costume designs.

## No Summer Hiatus

UPSETTING the tradition of lassitude that settles by habit on so many summer group shows, the Art Alliance in Philadelphia has organized and is presenting until Sept. 15 a show characterized by Dorothy Graffy of the *Record* as "the most lively and surprising all-Philadelphia show of the season."

Eighteen canvases by 18 artists—nine men and nine women—comprise the show. Outstanding, according to Miss Graffy, is Elizabeth Sparhawk Jones' *White Man's God*, a religious diptych "of strong emotional appeal" and worked "in the spirit of an old master, but with the daring imagination of today." Arthur B. Carles and Dorothy Reese won praise for their "brilliant" abstractions, and Hobson Pittman for his *4 A. M.* "quaint and sensitive, nostalgic of things past." In the satiric vein is Robert Gwathmey's *Land of Cotton*, while reminiscent of Vlaminck is John Folinsbee's *The Sheepscott, Maine*.

Walter Stuempfig's *Ruined Buildings*, Paulette van Roekens' *Merry-Go-Round*, Frances C. Heugh's *Romick's Sale*, Albert Urban's *Two Cats*, Frederick W. Walther's three miniatures and Barbara Crawford's ballet sketches were also mentioned, along with Laura Greenwood, Leon Karp, Ann Eshner, Dox Thrash, Cora Purviance, Anna Ingersoll and Raphael Sabatini.





Wilshire Boulevard: HAROLD STEVENS

## Aims Smiles, Not Barbs, at Los Angeles

LOS ANGELES, recently reproduced in paint by Harold Stevens, young Philadelphia-born artist, is now, at Hollywood's Frank Perls Gallery, studying itself as seen through fresh, humor-brightened Eastern eyes. Stevens, combining naiveté with a commendable light touch, recorded the Western city's miles of boulevards, vacant lots, filling stations, awkwardly crowded houses, colossal super-markets and beach resorts in canvases which, through Sept. 15, constitute his first one-man show.

Local critics were satisfied. Alma Cook in the *Herald Express* wrote that "this 24-year-old painter is as enthusiastic as he is young, and what's more, he has a keen sense of humor which carries with it a smile rather than a barb." Describing the work as

"an unusually well-painted first one-man show," Herman Reuter of the *Hollywood Citizen-News* wrote: "Clear and pleasing color, and just as important, a highly personal way of seeing things and painting them characterize these oils of scenes in and about Los Angeles. Stevens appears to work with considerable facility. His canvases show no labored effects. He is one of the few who can introduce a naive note now and then without making it appear affected."

Stevens, who was recently awarded a scholarship by the University of Iowa, trained under George Grosz at the Art Students League in New York, and worked later with Boris Blai and Furman Finck at the Tyler School in Philadelphia.

## No. 10 Reopens

New York's No. 10 Gallery, which during the summer transfers its activities to the Adirondacks and splits into three units, has reassembled itself and is currently preparing its reopening in New York. Director Rita Hovey-King conducted popularity polls at all three summer shows. The winners: Glen Ranney, with *Midsummer*, a lush landscape in verdant greens; Bernard C. Chapman, with *Silver and Gold*, a large autumn landscape, and Winfield Scott Hoskin, with *Summer Day*, a watercolor nude. Runners-up were Leo Meissner and Alice Standish Buell, printmakers; Niles Hogner, painter, and the Anderson Brothers, ceramists.

An added feature of the summer program was a lecture, "What's Wrong with Art Today," given by Miss Hovey-King. Her talk incorporated the opinions of leading writers and officials and included a "diagram of the artist in the 'vicious circle' between the need of money to obtain a reputation, and the need of a reputation to make money."

## Makes New York Debut

Frances Pratt, young New Jersey-born artist who trained at the Art Students League and the Hans Hofmann School, is the fourth artist presented to the public this season by Theodore A. Kohn & Son, New York jewelers who annually turn their exhibition rooms over to artists.

Miss Pratt, a watercolorist, uses her medium, the *New York Times* reported, "intelligently, adventurously and with real feeling." A Marinesque note, the *Times* continued, "is sometimes to be detected and the paper called *Head* is vaguely reminiscent of Modigliani. But Miss Pratt is by no means merely imitative or eclectic. She achieves endearingly personal comment in subjects such as *Oysters* (one of the best things in the show), *Green Grapes*, *Eggs* and *Still Life*. Her trend is toward abstract lyricism and she appears to know pretty clearly what she wants to do—a virtue of signal importance."

This is Miss Pratt's first one-man show.

## Rousseau Reviewed

THE CHICAGO ART INSTITUTE, continuing its close collaboration with other leading museums, is organizing this nation's first extensive exhibition of paintings, drawings and prints by Henri Rousseau (le Douanier). The show will open in Chicago Jan. 22 and continue through Feb. 23, after which it will move on to the Museum of Modern Art, New York, co-arranger of the exhibition. New York dates of the Rousseau presentation: March 18 to May 15.

The exhibits, all of which are being drawn from U. S. collections, will blanket Rousseau's career from his early, more primitive work to his mural-like scenes of jungle life. "The purpose of this important exhibition," the Chicago Institute announces, "is to demonstrate that Rousseau is a great artist in his own right and is no longer to be considered as a half-humorous primitive or as the man who influenced Cubism."

## Harry Townsend Dies

Harry E. Townsend, painter, illustrator and printmaker, died July 25 at his Norwalk, Connecticut, home, at the age of 62.

Born in Wyoming, Ill., in 1879, Townsend first studied art under Frank Duveneck at the Art Institute of Chicago and was one of Howard Pyle's early students. He also attended the National Academy of Design in New York and studied in London and Paris, later teaching at the Chicago Institute and the Art Students' League.

During the World War, Townsend was commissioned a captain in the Engineering Corps and was one of the eight official American artists sent to France. He spent 15 months overseas with the A.E.F., covering field operations, the occupation of the Rhineland and the Paris Peace Conference. Townsend's pictorial records of these historical activities are now in the collections of the War College and the Smithsonian Institution in Washington, D. C.

Townsend was a member of the Architectural League, the National Society of Mural painters, the Salmagundi Club, the Silvermine Guild of Artists and the Association of Connecticut Artists. Surviving are the artist's widow, Mrs. Cory Townsend, and a daughter, Barbara, of New York City.

## Veterans Organize Annual

The American Veterans Society of Artists, a social and professional group and "not a political organization or a propaganda agency," is now organizing its third annual exhibition of oils, sculptures, watercolors and prints. The show, which will be held during November at the Fine Arts Galleries in New York, is a juried affair open to veterans of the last war.

On the painting jury are: John E. Costigan, Dane Chanase, Charles A. Hafner, S. Horace Pickering, Charles J. Simpson and Harry L. Tasker; and on the sculpture jury: Olympio Brindesi, Cesare Stea and Frederic A. Williams. Prints will be passed on by John Taylor Arms, S. L. Margolies and B. F. Morrow. Additional data will be found in the *Digest's* "Where to Show" column, page 23.

## Laurance of Brooklyn

BROOKLYN, probably New York's most maligned borough, is currently enjoying an excellent press, what with *The New Yorker's* deft and brilliant profile on Larry MacPhail, noisy president of the Dodgers, and *Vogue's* sprightly prose portrait of Laurance P. Roberts, imaginative director of the Brooklyn Museum.

Both men have built up the spirit, quality and attendance of their respective institutions by giving full rein to their robust individualities. They both live in Manhattan. Neither has any respect for traditions that deaden and stultify. But in the sartorial department the parallel ends, Roberts' quiet, dark suits being no match for the audible effects achieved by the baseball impresario.

"As director of the Brooklyn Museum," Virginia Lemont writes in *Vogue*, "Mr. Roberts is now the Billy Rose of the museum business, and produces a daily miracle—greater box-office, in proportion to dollar expenditure, than any other museum in the country. An unorthodox director, he may be seen around the corridors carrying armloads of costumes, polishing brass, experimenting with lighting effects for a new show, or just listening to people's comments on exhibits. He wears a perpetual look of slight and urbane surprise—possibly a Princeton hair-cut has something to do with this—and a reserve coupled with amiability that makes everyone like him immediately. He even walks around his own museum without a hat, unlike the famous director who never removed his because he got so tired of visitors asking where the rest-rooms were.

"Tall and thin, he looks more like a basketball forward than a professor, sometimes seeming to bounce from place to place. . . .

"The Roberts system is to make it as easy as possible for people to see and do what they really want to. Collections are arranged so that they can be viewed with a minimum of mileage—the public is guarded against double-feature-itis of the feet. The Museum actually lets people touch things, and will even lend fabric and costume collections. If you come to read, research, or just relax, you can do it in a place where you can smoke. These things were unheard of ten or even five years ago, and they're the things that have gotten Brooklyn away from being a regular stuffy, fusty old museum of the type that Park Commissioner Robert Moses recently scorned in the newspapers. The staff wasn't upset about the Moses blast: the only effect they noticed was that the Moses representative whose duty it was to attend their monthly meetings looked sheepish and has since refused to take tea.

"To get people into his museum, Mr. Roberts has become a theatrical entrepreneur, staging four large shows a year and perhaps 20 minor ones. The large ones receive a send-off comparable to a Broadway opening, with advance publicity, invitations to a favored mailing list, and special spots for critics, in spite of the fact that the public shows a disconcerting eagerness to at-



LAURANCE P. ROBERTS

tend shows that the critics ignore. . . .

"Direct mail is an important part of the Brooklyn technique for pulling in the public. To get children for customers, they work on school-teachers and principals, with a few hints that teachers who take students to museums are considered most alert by principals. School librarians get personal letters, asking them to tea. They get not only tea, but little cakes, a welcome from Mr. Roberts, a talk by the librarian and a short tour.

"The Museum gives classes, lectures and demonstrations about almost everything. Indians have displayed handicraft and weaving technique. The Hawaiian hula, its history and performance, has been demonstrated, and so was 'A Day in the Life of a Typical Middle-Class Hindu Family,' complete with authentic family, clothing, food and customs.

"Brooklyn is the only museum in the country with a collection of phonograph records of classical, folk and primitive music, which they rent out for a few cents a day. They also rent American prints and lithographs from a fine collection, which includes everything from Rembrandt to Peter Arno, Bemelmans and Alajálov. Both services are very popular; the phonograph records appeal especially to boys around 18 or 19. The Museum is rather discouraged, though, about girls of that age, who seem to care more about fixing their hair and drinking cokes in the corner drug store than listening to music."

The Museum gains stature also from such of its justly famous possessions as its Egyptian collection, its South American fabrics, its fine American rooms, Sargent watercolors, Winslow Homers and Goya prints.

"The African Division is especially noted for its Congo masks, wood-carvings, textiles and jewelry. Brooklyn pioneered in collecting specimens of decorative and folk arts, and the Museum has been envied by the rest of the world for all its treasures. Only in Manhattan was it ignored. That was before the Roberts régime."

Now "the doorman clicks his counting-machine only once as you walk through the door of the Brooklyn Mu-

seum. He differs in this respect from another doorman who used to work at a Manhattan museum, which after he left suffered an apparent 50% drop in attendance. Later it was discovered that he had been bolstering staff morale by seeing every visitor double for the sake of statistics.

"The Brooklyn doorman is kept busy just counting every visitor once. This is because he works for Laurance P. Roberts, who has made a triumphant career out of putting box-office appeal into a museum."

## How To Get There

As has been mentioned before in the *DIGEST*, it does not require a visa to visit Brooklyn, and for the benefit of island-bound Manhattanites we repeat herewith directions for getting to the Brooklyn Museum: Go to Grand Central subway station, take a Utica Avenue Express and get off at Franklin Avenue. Any of the natives, many of whom speak a kind of English, can direct you to the Museum. Our circulation manager, who lives in Brooklyn, reports that the entire trip takes but 35 minutes.

## Moran, Jersey Artist, Dies

John Leon Moran, of Watchung, N. J., 76-year-old artist, died in Muhlenberg Hospital, Plainfield, N. J., on Aug. 4.

Born in Philadelphia, the son of Edward Moran, also an artist, Moran studied under his father, at the National Academy of Design and later in London and Paris. In 1883 he established a studio in New York, exhibiting his work at the Academy and other important exhibitions, winning, in 1904, the gold medal of the Art Society in Philadelphia.

Surviving are his widow, Mrs. Helen Moran, and a son, Donald N. Moran.

## To Reissue Degas Monograph

Camille Maclair's monograph on Degas, the most popular title thus far published by the Hyperion Press, will be reissued during September. It has been out of print for more than two years.

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# The Readers Forum: What Is Wrong With the American Artist's Market?

The DIGEST last issue carried two full pages of letters to the editor, all stemming from an editorial entitled "Owners, Not Lovers," and concerned with the basic problem of bringing the artist and the layman together. Since then additional letters have arrived, and several are herewith reprinted, mostly through excerpts. Surely, something constructive will come out of all this varied and concentrated thought.

## GO BACK HOME, ARTISTS!

By Manuel J. Tolegian

It's been more than a year since I gave up New York City (after 11 years) as "the" place in which to live and work. Now I'm back in my home state of California, and I've sold more pictures in one year here in this little farm town (Durham) than I did in 10 years in four one-man shows on 57th Street. I think I can tell you why.

First of all, I've made friends with these hard-working farmers, miners and cowhands. Some of them hadn't seen or heard of artists or art; to those that had, an artist was a freak of nature, a fellow who wore crochet collars and had clean finger-nails. The first thing I did to make friends was to hang my best stuff in the town bar and then in the local church and library. At the bar, where dusty miners and farm-hands saw my stuff and wanted to know who did the work, the bartender pointed to a smoky table where a noisy game of poker was going on and where I was winning for a change.

I've given a few talks at the local schools and clubs, using psychology where I had to and talking as little about art as I could get away with.

My little farmhouse is always open for anyone to drop in and watch me work, and if they want to bring in sketches or half-finished work of their own, they're perfectly welcome to use my barn or cellar or parlor. One amazing thing about these working people out here is that they've all got some sort of hobby artistic. It's natural with them. And when they see their neighbor (and I mean neighbor) doing pretty good there's a spontaneous, sincere appreciation. This same appreciation makes them buy or borrow or lend or give away the thing artistic.

I'm not advocating every artist leave the larger cities and scatter to "hometowns," but I sincerely believe this is a lot better trend than the cheap martyrdom of the young artist, who thinks he must struggle and suffer, live in cobwebbed attics, make a sight out of himself for sympathy. Out of 5,000 artists in New York City, how many eat a square meal?

If you want artists to sell pictures and Americans to buy them you have got to do three things:

First—No competitive ballyhoo, in periodicals and by the high-pressure dealers, featuring this or that genius. This arouses the kind of suspicion among picture lovers that will not establish the desire to own paintings. It makes for false value; it does harm needlessly to other artists; it boosts prices.

Second—Every dealer, art periodical and government art program should

make an effort to reach rural America. This is the market that can be estimated in the millions. To tap this market, dealers must have sales forces much like insurance companies or Fuller-brush men, or artists themselves can go into communities and sell pictures.

Third—There is no more reason why the prices of art cannot be within the reach of every working man than the reason of supply and demand. The potential production capacity of the artists in America will surprise even the Defense Administrators. But the artist will not produce (whether he wants to admit it or not) when there is no salutory market. He cannot produce his maximum because of poverty. Naturally, minimum production means higher prices, and prices which the average American cannot pay. Pictures by American artists will sell if production is high and prices low. Production can be increased by the incentive of sales and the demand for pictures. To make the demand for pictures is very much the job of periodicals, dealers, artists and a general education program by the Government, federal and local.

## A DIRECTOR'S SEVEN POINTS

By Thomas C. Colt, Jr.

There is no Philosopher's Stone to cure the fact that Americans do not love art well enough to live with it, and the problem is so complex that nothing less than a book-length study could analyze all of the reasons. However, here are a few of the reasons which I have occasionally observed:

1. The average American patterns his life on his neighbor's rather than seeking to individualize it. He sees a chair at the Jones's and wants one just like it. When building a house, he wants a period derivation just like the Smith's. Art, being an individual expression, is, therefore, in direct violation of Mr. Average American's copy pattern. If he wants a picture, it is usually one like the Davis's,—perhaps a copy of a Georgian portrait. That alone, he thinks, will "go with" his paneled dining room. The neat pattern of styles,—Georgian, Dutch Colonial, English cottage, etc., etc.,—invented by the interior decorators has been designed to help simplify Mr. Average American's desire to fit into the pattern.

2. Such art instruction as has been given has been most unfortunate. Those who have taken Art History in college have been taught old masters and dates rather than the exciting appreciation of creative effort. Such instruction tends to rule out any appreciation of the actual act of creating and substitutes only the worship of an object, covered with the dim patina of age and universal acceptance.

3. Any adventure into the contemporary field by a more free-acting citizen is immediately confused by the complete dissension existing among the various schools of art and the various authorities. Should you acquire and hang any sort of contemporary art on your walls, you will inevitably be told by some artist or authority that you have made a great mistake and that

it is "junk." The commendable act of seeking out contemporary artists and buying their work is, therefore, confused and discouraged.

4. The average American understands no distinction between commercial and fine art. Commercial art has been developed with the one object of immediate appeal in view. Immediate appeal may not be a lasting appeal, but it is understandable that the average citizen, who is usually in too big a hurry to give the time to the long reading and study required to understand and enjoy a real work of art, should prefer a Petty drawing.

5. Commercial art and photography have driven the creative artists completely away from that which possesses immediate appeal. Most creative artists have gone even further and neglected almost entirely to consider and create that which the average man might enjoy. While their works may document a period, few citizens desire to hang on their walls a gruesome interpretation of a mine disaster.

6. The above-enumerated tendencies towards period homes designed by interior decorators, improper instruction, dissension among artists and authorities, and the artists' own lack of consideration for their market have combined to render contemporary American art unstylish. The competition from old masters and from French art (the American still thinks European culture superior) keeps contemporary American art in the doldrums.

7. The lack of stylishness of contemporary American art has, within recent years, been accentuated by mistaken efforts to sell American art in bargain sales, in auctions and by W.P.A. publicity, which has given the general public the feeling that the American artist is a boondogling pauper. Hundreds of weaklings posture as artists; there is no distinction between the amateur and the professional, the child and maturity, and the dignity of the whole profession has been lowered. Art is not sold because it is a bargain but because it is something individual and precious and valuable.

Thus, American art, lacking stylishness, weakened in dignity, snowed under by magazine covers, misinterpreted by teachers, confused by dissension, possesses, in the mind of Mr. American, only a vicarious life. Contemporary American art lacks glamour and, without glamour, nothing that is not utilitarian will sell. The man who can make American art glamorous in the big sense of the word will put both himself and American art on their feet. I wish I knew how.

## THE WAY THE TWIG IS BENT

By Marie Mesmer

In spite of all the efforts we may make to educate the public to appreciate and buy art, the germ of appreciation will still be embedded in our school curriculum. It is here that the appreciation of art in the home must be fostered.

How much intelligent training in our schools has been accomplished in this direction? Certainly, very little—in the



past, or else we would not have a dearth of art buyers. Most schools have a course in elementary drawing which means drawing a cup and saucer in perspective, or attempting to enhance the teacher's favorite posies. In more progressive schools the ability to express one's self in any form is stressed.

But what about the youngster who can't draw a straight line and probably doesn't want to? If we are going to foster children to create art and neglect those who show no inclination to draw, we are eliminating our future art buyers. In other words, the art market needs not only those who produce art, but those who will in time appreciate art enough to buy it. The guidance of the younger generation in the enjoyment and ownership of good art will, at least, assure the American artist of a more appreciative audience in the future.

#### CRAFTSMANSHIP ESSENTIAL

By Fred F. Brown

Regarding "subject matter," I know that most picture buyers want beauty—pictures they will enjoy living with. Yet, in the matter of selling art, I believe there can always be found a market, regardless of subject matter, for any painting that is the work of a real craftsman. To me, it is lack of craftsmanship, for which the omission of a few years of preliminary training is responsible, that is wrong with the work of many so-called modern painters who have rebelled against tight brush work, and who are striving without any foundation or background of study to produce masterpieces.

#### BLAME THE DEALER

By J. W. F. Stoppelman

I am disappointed that none of your readers has provided a manual for the really good artist, telling him how to find his place in this potential art market.

Let us take it that a genuine artist, whose indubitable merits have been recognized by a few isolated select, tries to join the ranks of his brother-artists on the American market. He will, in all probability, come to one of our larger centers and will blithely set about to show his wares. All he has to do is find a good, idealistic dealer who will give him an exhibition, and then the orders will come streaming in.

But wait, What is happening? Since our artist is not blessed with a fair amount of ready cash, Dealer A. can't possibly find a minute to see him. Not now. Maybe next year. Dealer B., having heard some talk of the artist's work, receives him most courteously, but only to regret with a thousand well assorted regrets. He already has his "obligations." Dealer C. is genuinely impressed. He would not mind taking the fellow's work. But he quickly calculates how much he would lose by cutting out one of his paid-for, trashy shows, and how great a risk he runs in trying to sell a new man's work. And so he, too, decides to do nothing about it. Maybe next year, or whenever the artist has committed some stunt by which his name comes before the public.

From here onwards you may continue the story yourself. Until, after many, many weary months, Dealer Z. (who has started business last week and hasn't any following), faintly discerns

the "lasting" qualities of the painter's work, and decides to give the poor fellow a show. By this time the disillusioned artist, hungry and embittered, would be mighty pleased if Old Nick himself offered him a one-man show—and he gratefully accepts. Results: a very excellent press and no sales; no commissions, no bread, no cheese, no encouragement.

The obvious conclusion of my sad tale is, of course, that there is a good deal wrong in the way the good artist and the buying public have to meet and shake hands. Frankly, as long as the majority of art dealers are what they are, nothing will change in that respect. They'll just go on dealing (the cards) and holding best hands themselves. I, for one, cannot change them. But one thing I would beg them to do: change, at least, their name of art dealers, because they are not. They cannot be placed on one line with dealers in any other commodity.

The art dealer, as a rule, takes no risks. He buys no stocks.

May I humbly suggest, Mr. Editor, that if an honest, good, energetically applied method could be worked out for the distribution of real art (excluding all mercenary dealers, favoritism and the exploitation of temporary public whims), many a good artist will at last reap the benefits that are in all fairness due to him.

#### BLAME THE ARTIST

By Harrison Hartley

Having been an artist in the advertising and commercial art field for 30 years, my slant on the subject may be a trifle different than the "art for art's sake" boys.

I believe that if works of art are created that are worthwhile the public will buy them, but they will have to be well done and not just a lot of daubs on canvas. These boys who have been slowly starving to death or are on W. P. A. might take a lesson from their cousins in art—the men who do and sell magazine illustrations and advertising art work. Half of the struggling artists never hear of men like Andrew Loomis, Frederick Mizen, Haddon Sundblom, Walter Biggs, Pruett Carter, and many, many others who do illustrations and advertising art. And these men make from \$1,000 per week and up, yep, up to \$50,000 per year and better. The reason they are "in the money" is that the work they turn out is 100% good. It has real drawing in it and color, animation; and it comes nearer being real art than a lot of stuff you see in the art galleries.

A manufacturer who puts an article on the market that does not sell, does not blame the buying public. He blames himself and corrects the article so that it will sell.

#### BLAME THE PUBLIC

By Giacomo Biancardo

In reading the "letters to the editor," I gathered that the public is no longer afraid to admit that it does not understand art. Also, they seem to have a common belief that no one else but the old masters could paint. They emphasize that since the artist of today does not paint like the days of old, he should be told what to paint by the public. They say there is so much bad art that it is

confusing. Of course, there is bad art. Good art and bad art will always exist. Good art is often mistaken for bad, and visa versa.

Music and literature have undergone the same ordeal that painting is undergoing. The public lifted their voices to express dislike of what was being produced. Where did it get them? The composer and writer continued producing what they felt should be expressed. The public saw this and later accepted their works with an air of understanding—and gained by them.

It cannot be driven into their minds that the art of the old masters is the art of yesterday. They do not want to understand that art has risen from the Renaissance to the present. In those days the field was new; there was no camera.

#### BLAME THE DECORATOR

By Virginia Plummer

In being around interior decorators I have found that they seldom buy paintings. They use decorative splashes purely for color and to match the curtains. There's nothing wrong with using a picture for it's color. But the reason decorators don't buy paintings is because they usually estimate a job and they can't mark up pictures like fabrics and chairs. Most people who employ a decorator allow him to choose the pictures to complete the whole effect. And he chooses the pictures for size of frame and color mostly. Even the decorators who teach in art schools are interested primarily in the effect.

#### BLAME THE WORLD

By E. Lewis Dales

The development of mass production has put the handicraftsman in the technologically unemployed class. While with the development of Science and its methods of checks and balances the Poets have lost authority along with the Philosophers and Metaphysicians of the ancient and honorable schools.

Is the world, therefore, coming to an end?

Curiously enough, at no time in this country has there been a more widespread interest in Culture (with a large C), especially among the women graced with their newly found leisure provided by the development of industrialization which in turn is considered the *bête noire* of the artists.

Then, how many of the so-called artists who protest the newer order, buy the products of their fellow craftsmen? Of course, after paying the installments on their auto, radio and refrigerator, they may say they can't afford to—but isn't that about the same with their fellow citizens, Mr. and Mrs. Businessman? Within the limits of their respective domestic budgets they each choose that which, to them, seems most desirable, and present-day easel paintings are not, evidently, a popular choice—though they do attend art shows.

There are not very many horses & buggies sold either these days, though horse shows are still fashionable. . . .

If the primary consideration is for the welfare of the artist—that is, one who has certain talents combined with creative imagination—why not face the fact that our way of living has changed, and then encourage the artist to conform to the changed conditions?



*Silence:* LOWELL BOBLETER

## Selected as St. Paul's Membership Print

THOUGH AUTUMN, 1941, will mark the beginning of the St. Paul Gallery and School of Art's 18th season, that institution will then start its second season in expanded quarters and with a matching expanded program. Now located in a lush old building on St. Paul's lush Summit Avenue, the Gallery-School, supported mainly by wealthy Summit Avenue patrons, is expanding its supporting base. Principal method is through the spread of low-priced memberships. A recruiting inducement that should prove successful is the distribution annually of member prints.

The first of these prints, now being distributed to supporters, is Lowell Bobleter's *Silence*, a soundly composed drypoint rich in the overtones of moody

winter silences (reproduced above). Using the velvety black masses of trees and buildings as the basis of his design, Bobleter deftly orchestrates areas of snow, securing accents and compositional variety with filigree patterns of leaf-less tree branches against a white background.

A member of the Society of American Etchers and the Chicago Society of Etchers, Bobleter is known for his renditions of American landscape subjects. His work is represented in leading public and private collections.

A coincidence making the Membership Committee's selection of *Silence* particularly appropriate is the fact that Bobleter is the St. Paul Gallery-School's new executive director.

## That Fine Italian Hand

A huge show of more than 500 exhibits is on view through the summer in the Cooper Union Museum, New York. Included are 300 designs for grandiose stage productions and 200 informal figure drawings by early Italian masters, many of whom have never been recorded in art history.

The drawings are part of the museum's vast collection of works by early European artists which Dr. Rudolf Berliner, former assistant director of the Bavarian National Museum, is examining and cataloguing. The exhibits date from 1500 to 1800, Dr. Berliner writes, and trace the influence of such masters as Raphael and Michaelangelo through three centuries of changing artistic conception, and show how the treatment of hands, feet and torsos varied from generation to generation.

## Notes Sentiment Change

Florence Davies of the *Detroit News*, putting a sensitive finger on the pulse of her city's culture-minded citizens, has noticed in recent months a profound change in public psychology. There is, she writes, a pronounced diminishing of "what-do-I-get-out-of-it" sentiment. Members and prospective members of the Detroit Museum Founders Society are in these troubled times more prone to ask "What can I give?"

Miss Davies, in pointing out what contributing members "get out of" the Founders Society, listed: "a sense of the privilege of having a part in, in fact of being a part of, one of the great worth while things in this city; the satisfaction of knowing that one is supporting and so forwarding the work of one of the great cultural agencies in one's own immediate community."

## Pre-Historic Art Find

OUT OF FRANCE via *Time* has come a series of photographs of an important new find: prehistoric cave murals executed at about 30,000 B.C. (the Early Stone Age). Discovered by French schoolboys in a cavern near Montignac, Dordogne, the work is earlier by 10,000 years than that in the famous cave at Altamira, Spain, and was executed during a glacial epoch when the last continental ice sheet was crawling back from northern Germany and Britain.

The artists were the Cro-Magnon men, the first to evolve an art, and the newly discovered cave, *Time* points out, "represents this glimmering dawn-culture on the vastest scale yet found. Its significance, says U. S. Prehistorian George Grant MacCurdy, is that the appearance of art 'marks a distinct epoch in mental evolution.'"

*Time's* account continues: "The cavern murals are a form of sympathetic magic: depicting an animal gave the hunter power over it, made the kill easier. In the eerie, torchlit, painted chambers, professional sorcerers led the hunters in ceremonial dances before the chase.

"The pictured animals are always game, supremely important to a folk in a cold climate, ignorant of agriculture, crudely weaponed and without means of storing food. Commonest beast in cave murals is the horse, and bones in prehistoric garbage dumps show the horse was the chief game animal. In all cave art, male figures are far outnumbered by female figures, which were introduced only as symbols of fecundity. . . .

"The earliest cave pictures were not painted but scratched on walls with sharpened flints. Profiles were absolute with but single fore and hind legs, and lacking were such details as hooves, eyes, hair and nostrils. But as Aurignacian [early Cro-Magnon] scratching developed into painting, remarkable sophistication of draftsmanship appeared. In the Montignac group, stiffness of profile has relaxed and action abounds—the beasts run, leap, browse, swim, lie down, chew their cud. . . . To the Paleolithic artist, the more realistic was his picture, the more potent was its magic.

"For painting, the cave surface was prepared by scraping; then the figure was scratched in. By flickering lamp-light the painters then went to work with three colors—black, red and yellow oxides of iron and manganese. Insoluble in water, the pigments were mixed with grease.

"In the Montignac cave, many tortured galleries still remain unexplored, many scratched figures still undeciphered. . . . Today archeologists are more eager than ever to continue their explorations, but they fear that for years to come the prizes will fall only to French schoolboys."

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## New England's Own

FOR ITS important late summer exhibition, the L. D. M. Sweat Memorial Museum of Portland, Maine, has drawn upon two New England painters and a Boston gallery for exhibits of particular interest to New England visitors. One section of the show, which remains on view through Sept. 6, comprises portraits by Willard Cummings, a young painter working in a field long prominent in New England art; another is devoted to canvases by Karl Zerbe, of the staff of the Boston Museum School, and a third to old ship pictures portraying some of the vessels that figured in early American shipping (loaned by Boston's Vose Galleries).

Cummings, though still in his 20s, has built up a large exhibition and portrait following, having received, since July, six commissions to be executed between then and Oct. 1, the date the artist enters the Army as a draftee. In his Sweat Museum presentation are portraits of Mr. and Mrs. Charles Cutler, reproduced above; a sensitive *Self-Portrait*; a vivid, solidly constructed study, *Mrs. Frances MacVeagh*, and, among other canvases, *Country Fire*, picturing a youth racing down a dusty road toward a fire.

Critical reaction to Cummings' work has been double-edged: (1) Dorothy Adlow of the *Christian Science Monitor* finds that his portraits "come alive;" their features are "mobile;" the artist's style "recalls many sources," and he "prefers to fulfill his obligations in adequate, forthright and convincing personal portrayal. The 'modern' touches add flair and piquancy, but the basic naturalism is there." (2) The *Boston Post's* critic wrote that "there is a certain quality in most of Mr. Cummings' canvases, but mannerisms that might well be dispensed with are still apparent. His drawing, although better than in some earlier exhibitions, still leaves room for improvement as does his color." Cummings, concluded the *Post* writer, "shows progress."

Zerbe, who first gained fame in his native Germany, came to this country in 1934 when Hitler began removing his paintings from German museums.

Zerbe's work, wrote the critic in the *Portland Telegram*, "has power, imagination and richness of color, as paintings like *Washington Square*, *St. Philip*, *Charlestown*, and *Broad Street*, well illustrate. A satirical strain appears in *Roi Bohemien* with its thin-faced half-pathetic mountebank in mask and gilt crown. He has a perception of beauty in the commonplace, seen in *After the Rain*, and a certain pleasure in the purely grotesque, as demonstrated in his *Clown*."

## De Molin and Solomon

Opening the exhibition season at the Vendome Galleries in New York is a double debut in which Arrigo de Molin and Hyde Solomon are making their bows as individual exhibitors (to Sept. 16). Both are showing figures and landscapes, with Solomon adding still lifes which, through their subtle color and their imaginative orchestration of semi-abstract forms, strike the artist's most rewarding note. The same qualities help make *Lincoln Square*, a study of an El station, one of Solomon's best—if not most original—exhibits.

De Molin ranges in color from the pale, ghostly hues of his *Derelict*, to the murky tones of *The Storm*, and in subject matter, from a conventional *Mother and Child* composition to *The Orphan*, a deft, original canvas in which a lone kitten roams through a deserted, bomb-wrecked town. Most mature De Molin performance is his *Spring Flowers* a Marshesque study in which a fresh, eager-faced young girl is framed, in a New York subway train, by a contrasting array of hard, life-bitten characters.

## Swiss Art Moved to Safety

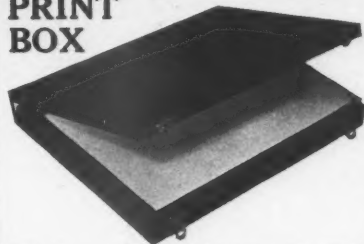
Though the Swiss borders have so far held the ravages of Europe's war in check, that nation has taken precautions to protect the art treasures housed in its museums. Already, according to a recent dispatch printed in the *New York Herald Tribune*, all the noted canvases of Basel's museums have been moved to Berne, as have also the 250 works in the famous Oscar Reinhart collection.

Many of the rarer cultural and historic possessions of the Swiss National Museum at Zurich have been moved to hide-aways in central Switzerland, while other treasures are in the museum's basement, packed and crated for hasty removal. Even the collections owned by the Museum of Art and History at Geneva, which during the Spanish Civil War housed the possessions of the Prado, have been taken to cities deemed safer in view of the rotting of Europe's political and social structure.

## De Young's Hall of Arms

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Morning in Wingaersheek: SUSUMU HIROTA

## Picked for Honors at Rockport Annual

THE ROCKPORT ART ASSOCIATION, which has this summer been winning praise for the substantial nature of its exhibitions, is, until Sept. 8, presenting in its Old Tavern Galleries the second edition of its 21st annual show. A seven-man jury, chaired by Aldro T. Hibbard and comprising Gifford Beal, Lester G. Hornby, William Potter, Gertrude Tonsberg, Prescott Jones and Antonio Cirino, allotted the \$50 Tonesberg Prize for the best oil to Susumu Hirota's rich-textured *Morning in Wingaersheek* and the \$25 Parsons Prize for the best print to Alan Crane's rhythmic, shadow-patterned *Taxco Road*.

Besides the Hirota prize-winner, Alice Lawton of the Boston *Post* drew editorial attention to other landscape exhibits, including Antonio Cirino's *Old Rockport*, Marian P. Sloane's *Rolling Country*, Hibbard's *Moonlit Snow* and Anthony Thieme's *Maine Street, Rockport*.

The Rockport and Gloucester harbors provided effective material for Reynolds Beal, Jeannette B. Irving and Harold Rotenberg, while Fred G. Jennings and Claude L. Payzant were mentioned by the *Post* critic for their ship canvases. The sea figured in a large section of the show, and of these units, Stanley Woodward's *Summer Sea*, wrote Miss Lawton, "ranks among outstanding oils, masterly in its coloring, atmosphere, and delicacy of high-flung surf against dark, solid rock masses." Other notable marines were contributed by Galan J. Perrett, Peter Koster and Gilbert C. Emery.

Figure subjects selected by Miss Lawton for special mention included Umberto Romano's *Psyche and the Sculptor*, Paul Manship's sculpture portrait of *Elizabeth Manship*, Richard Recchia's

sculptured head *Dawn*, Jane Freeman's *The Deserted Love*, and works by Marguerite P. Gravas, Wilbur F. Noyes, Irina P. Tolford, Mildred C. Jones, Marguerite S. Pearson and John N. Falloni.

Edward Alden Jewell of the New York *Times* wrote that much of the work in the Rockport show "is pleasant and capable, not galvanizingly creative; but you may encounter now and then a painting that comes uncomfortably near upsetting the somnolent Summer rhythm." Jewell listed as "high spots" of the exhibition, canvases by Herbert P. Barnett, Erma Allen, Samuel F. Hershey and Esther Williams.

## Wolcott's Boston Mural

Pragmatic Surrealism is the term John G. Wolcott, New England artist, applies to his mural which was unveiled in the lobby of the Park Square Building, Boston, this summer. Wolcott believed that the serious possibilities of surrealism had not yet been realized, that fashionable practitioners of the ism had been too content with the vague, "everybody's guess" objective. It was more interesting to him to use the surprising methods of surrealism to illustrate concrete facts about Boston's development as a capital of commerce and culture.

Wolcott left out the conventional material of New England murals and sought new subject matter in telling Boston's story. Instead of harping on the Puritans he shows the landing of a Royal governor with a handsome household. Instead of once again bringing in the Tea Party, Wolcott traces the influence of Asiatic culture, the religious idea of the 19th century immigrants, the puzzling gift of a Van Gogh to the Boston Museum, and several other items often missed from the Boston mural horoscope.

Wolcott, a resident of Lowell, is Massachusetts Chairman of the American Artists Professional League.

## Art and the War

DOROTHY GRAFLY, Philadelphia *Record* critic, recently surveyed the field of art in the light of the European war, and concluded that in one department, at least, the conflict may prove a vitalizing factor for American art. The Cresson, Rome and Abbey scholarships, which formerly enabled students to travel and study in Europe, are now limited in scope to the Americas, with the result that the contemporary student, more keenly than any before him, is aware of his own land and its wealth of source material.

"Perhaps," Miss Grafly wrote, "there will be less of value in museum material, but what may be lost in acquaintance with Raphael and Rubens, Velasquez and Hals, the Impressionists and the School of Paris should be compensated in new viewpoints and new contacts with life in the Americas. In the long run, life, rather than art, provides the basis for creative effectiveness."

"If World War II does nothing more for American art at least it will have forced upon our training schools serious consideration of the country, itself, as an educational force."

"It is one of those strange cultural anomalies that, at a time when, politically, America moves away from isolation, practically, her art becomes more self contained."

## Museums Buy Hearst Art

Several important American museums are among the buyers reported by Gimbel Brothers, New York department store now dispersing the fabulous Hearst Collection. Prominent among them is the Metropolitan, which in its June *Bulletin* announced the acquisition of two Egyptian vases dated 1420-1411 B.C.

Other sales include a stained glass panel depicting *St. Martin and the Beggar*, to the Baltimore Museum; a collection of Roman lamps, to Princeton University; a group of bronzes to Peabody Museum, Harvard University; rare silver to the Newark Museum, and a Chippendale mahogany commode to the Philadelphia Museum.

## Keen Feminine Surety

Alexander Fried, San Francisco *Examiner* critic, writing of Geneve Rixford Sargeant's exhibition at the San Francisco Museum: "It's pleasant to see quiet professional work in a room that too often is filled with aesthetic pretensions, more or less intelligent, that turn out half-baked. Mrs. Sargeant is not modish, nor is she stodgy. With all its feminine grace, her work has a keen live surety."

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## Who Done It?

ALTHOUGH artists, as demonstrated in the readers' forums in the last and present issues of *THE ART DIGEST*, bemoan the dying out of America's desire to own art, the fact is that in certain of the upper strata of our underworld there is still extant a strong desire for possession. Whether to live with it or not, the *DIGEST* is not prepared to state; but to possess it, yes.

For proof, doubting Thomases are referred to Captain Daniel E. Sickles, New York business man and collector. First reports were that Captain Sickles returned recently to New York from a trip to California, only to discover that in the meantime burglars of high aesthetic taste had visited his hotel apartment and made off with three works: Gainsborough's portrait, *Lord Charles Manners, Fourth Duke of Rutland*; the same artist's landscape of *The Wayfarer*, and a Flemish work, *Portrait of Charles the Bold, Duke of Burgundy*, ascribed to the workshop of Roger van der Weyden. The Gainsborough portrait, often referred to as *The Black Boy*, was insured for \$25,000, the landscape for \$4,000 and the Flemish portrait, for \$15,000. The police were soon on the job.

As reported in the May 1, 1939, *ART DIGEST*, the last named example was sold in the Lachovski sale at the American Art Association-Anderson Galleries for \$2,500. Gainsborough's *Black Boy* brought \$3,400 at the same gallery during the Emma Rockefeller McAlpin sale in November, 1935.

Captain Sickles, son of a Civil War general, is an official in the Langley Aviation Corp. of Port Washington, L. I., and the Saint Cyr Machine Gun Company of California. He was one of the witnesses to testify against Milton B. Logan, last president of the American Art Association-Anderson Galleries, when the latter was involved in the grand larceny trial that brought about the auction house's downfall.

### The Case Is Solved

The postscript to the picture robbery was written 10 days after the report to the police. Captain Sickles' maid, Marie Hauser, who had originally "discovered" the absence of the three canvases, confessed that, as the *New York Sun* put it, "in a fit of pique" she had removed the works from her employer's apartment and taken them to his Long Island summer home where she burned them.

The pictures, the *Sun's* account continued, "are unreplaceable, and the maid said she took them knowing that their loss would hurt Capt. Sickles. She insisted that she loved Mrs. Sickles and the Sickles children, but hated her employer." She didn't state her emotional reaction to art.

The *Sun* account continues: "After brooding over some means of injuring him for several days, she slashed the canvases from their frames and took them to the Hampton Bays cottage where she burned them. Then she returned to town and reported the pictures missing."

So, the pictures aren't possessed by an underworld character after all. Thus in anti-climax ends what might have been melodrama along the art front.

September 1, 1941

## Art in Defense

TODAY, when the entire nation is swinging enthusiastically into defense activities, the WPA art projects are gearing themselves closely to that swing, and in so doing are demonstrating how vital a part of the community an intelligently managed art center can become.

Among the leaders in this new phase of WPA art activity is the Florida Art Project, which five years ago abandoned art museum traditions and strove to make itself an integral part of community life. Now that many communities are greatly expanded through the presence of Army, Navy and Coast Guard units, the art centers are performing valiant service. Effectiveness of the Florida program is attested by attendance, which, in September 1940, averaged 25,000 per month, but during May of this year averaged 88,000.

The Jacksonville Center, under the direction of Albert S. Kelley, organizes nationally important exhibitions, and for the special benefit of the large number of service men stationed in the vicinity, provides free refreshments. Entertainments, dancing classes and dramatic presentations are offered, and the Center sends traveling exhibitions to all military establishments that request them.

Reports Helen L. Turner of the Jacksonville Center: "Recreation halls, hostess houses, officers' rooms, dining rooms and guest houses in U. S. Naval Stations, Coast Guard Barracks and Army and Navy Air Bases in more than 20 military locations throughout Florida have been hung with some of the finest examples of the work of American artists at the request of military officials who have expressed deep appreciation for this art program service. . . . The boys also create their own art forms in classes provided in gallery studios of the WPA Art Project and in classes conducted on camp sites.

"Interest in art activity and its value in maintaining military morale is evidenced by the continuing requests coming from Army and Navy authorities for more exhibits, more classes, more art lectures and special events."

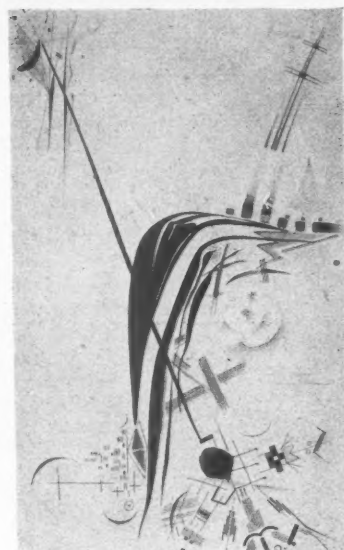
But these services, Miss Turner explains, are not all. Creative design and production of necessary defense materials—silk screen signs, arm bands, posters, insignia, coats of arms, etc.—is another important phase of the Florida Art Project program.

### Whistler Guild Exhibits

The Whistler Guild of Artists, which has its headquarters at Whistler's birthplace in Lowell (Mass.) and has become one of the most active art organizations in New England, exhibited paintings and wood carvings at the Concord Art Center during August.

DeMerritte A. Hiscoe, professor at Tufts College, displayed several interpretations of the sea and ships; Carl F. Turner, wood carver of horses and oxen for table ornaments, proved his sympathy for his subject; bold portraiture characterized Helen Weld's painting of Mrs. Charles Fairbanks of Lowell; a feeling for drama pervaded *Murder House*, a sea coast view by John G. Wolcott.

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## Museums on Ice

By Margery Currey

WHY don't they come to the museum, the myriads of people who should be pushing endlessly through the whirling doors? A million, two million, living in or near the city, and where are the five per cent of these, even one per cent, whose curiosity or interest is sharpened to see what is inside the white marble edifice out on the boulevard?

In the typical art museum of any large city are treasures for every taste and interest. Each tapestry in the priceless collection could come alive with its adventure or love story for even the most insatiable thrill-seeker. In another collection, a touching story is revealed as one looks upon the actual burial accoutrements of a little Egyptian princess of 4,000 years ago, with the skeleton of her tiny pet gazelle found beside her own when the tomb was opened, showing her box of playthings put there to amuse her through eternity. The color tumult in a museum's collection of Impressionist paintings would be a roller-coaster ride for many a supposedly stolid soul.

Crowds gather on street corners over less sensational matters. And crowds could be drawn into museums to satisfy the same human curiosity, then be converted to art. Ring bells in the marketplace, flutter out banners, tell the museum story in headlines! The precious gift of art is for everyone.

Or does the museum belong only to its few hundred dues-paying members? Or to that still more select group, its trustees? May visitors come only by special arrangement? Lots of people do think that. But one is courageous, and goes. He feels himself, perhaps, an intruder in these vast halls. He whispers as he talks to his companion. The guards are watching him. He is self-conscious. His feet hurt. Benches are few and hard. Countless pictures are hung along on walls and there are things in cases, pretty things. What's all this fuss about art anyway? O well, he can endure this yearly (or too often once-in-a-lifetime) journey—it will soon be over, thank goodness! If only, alas, the magic story of even one treasure could have been given him!

To the average person (we occur by the million) museum art is vastly benefited by comfortable shoes, easy companionship, familiar surroundings, friendly atmosphere. Art acceptance, the tim'rous beastie, is frightened away by physical or mental discomfort or by self-consciousness, in the lofty museum realm of superior beings. To ease our feelings here, we would be slightly jocular—whirl a pirouette, upset somebody's dignity.

Yet the Lady Art is really a likeable minx of countless winning graces, not an unapproachable muse—first cousin, perhaps, to friendly House Decoration, familiar to us all, who will arrange for us one of the museum's fine landscapes in a grouping of furniture and accessories, with the picture suggesting the colors and textures and atmosphere of a room. Might there not be several such groupings, here and there in the galleries?

What delight would be afforded countless visitors if, let us say, the Metro-

politan Museum would temporarily remove from its gallery wall the beautiful *Imaginary Landscape* by Cornelis Massys, and show it apart in an intimate setting above an antique Flemish table, with nearby draperies in blue-green velvet matching its sky tones, and on the table a jar of roses with their rich glossy foliage, and a large leather portfolio jewel-studded.

Let museums keep two or more such groupings always successively on view, featuring different treasures from the collections, each item enhancing the beauty of the others; informal daily talks to be given by members of the staff. What visitor could feel estranged or shy in the presence of settings like these, quite home-like and recognizable—especially if there were a few comfortable seats placed nearby!

In any community there are simple ways to overcome indifference to the museum. It is easy to appoint a specific staff member, alive to the "story" back of almost any item there, to send regularly to local newspapers a sheet containing news items, announcements of museum events and interesting bits connected with the museum. Editors welcome accurate and lively information about art doings. Unadorned announcements are better than no announcements, but why let good story material go to waste! What if it is sensational—the news story will bring people in to see; and curiosity seekers may become art converts.

Culture is today widely popularized by the radio; even if the museum cannot afford its own radio time, broadcasting stations and columnists of the air will allot time for museum news.

Would it be feasible—here's heresy!—to invite leaders of lively groups to stage now and then their merry-makings in the halls—a colorful fiesta, a pageant or cantata, a community sing? Very disturbing, of course, to routine; but at how great gain in increased public affection for the museum!

Informal talks given outside the museum by staff members, about pictures or anything else in the collections that is beautiful or interesting or rare are unrivaled salesmen of the museum idea.

The feeling today is still too general that the art museum is austere, chilly, exclusive, patronizing in its personnel and guarded by authorities suspicious of strangers who enter.

In this persistent prejudice people unjustly rate art museums, whose directors are in general whole-hearted in their hope to be of service to the many. But whatever the reason, the graphic arts alone are awesome to the average man; not music, nor writing, nor the drama nor the dance has thus garmented herself in white samite. Let Art change to a hostess gown! The support needed by the museum is the affection and pride—and attendance—of the many: average housewives, average business men, average youths, average people from everywhere; else it is no real support. Familiarity and comfort of atmosphere and warmth of welcome must lure into the building these thousands of museum strangers, with due regard for their timidities, their tired feet, their self-consciousness, their pomposities—all those personal eccentricities that the mere mention of art so magically calls forth.



## Where to Show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

### Chicago, Ill.

CHICAGO SOCIETY OF ETCHERS' 5th MINIATURE PRINT EXHIBITION, Nov. 1-30. Open to all members. Media: all metal plate media, no print to be more than 3 x 5 inches nor to be priced at more than \$5. Last date for receiving prints: Oct. 20. For information write James Swann, 2343 Geneva Terrace, Apt. 311-E, Chicago, Ill.

### Cincinnati, Ohio

CINCINNATI'S 48th ANNUAL, Nov. 8 to Dec. 7, at Cincinnati Museum. Jury. Media: oil, watercolor & sculpture. Prizes not announced. Last date for receipt of cards: Oct. 14; for arrival of exhibits: Oct. 20. For information write Walter H. Siple, Director, Cincinnati Art Museum, Cincinnati.

### Dallas, Texas

DALLAS' 1st PRINT ANNUAL, Nov. 2-30, Dallas Museum. Open to all Texas print-makers. Jury. All print media eligible. \$100 purchase & other awards. Last date for return of cards: Oct. 25. Dates for receiving entries: Oct. 16-26. For information write Mrs. John Morgan, Dallas Museum of Art, Dallas, Texas.

### Massillon, Ohio

MASSILLON MUSEUM'S 6th ANNUAL, Nov. 1 to Dec. 1. Open to present and former residents of Clark and its surrounding counties. All media. No fee. Jury. Prizes. Last date for arrival of submissions: Oct. 23. For data write Albert E. Hise, curator, Massillon Museum, Massillon, Ohio.

### New York, N. Y.

ALLIED ARTISTS' 28th ANNUAL, Nov. 1-15, Fine Arts Galleries, New York. Open to all American artists. Jury. Cash prizes. Media: oil, watercolor, sculpture & mural designs. Date for arrival of entries: Oct. 27. For blanks and complete data address Harry E. Olsen, 321 East 44th St., New York City.

ACADEMY OF ALLIED ARTS' 11th AUTUMN EXHIBITION, Oct. 2-20. Open to all artists. Media: oil & watercolor. Last day for receiving entry cards: Sept. 20. For information & entry blanks write Leo Nadon, director, 349 W. 86th St., New York City.

VETERANS' THIRD ANNUAL, Nov. 1-20, Fine Arts Gallery. Jury. Media: oil, watercolor, sculpture, prints. All veterans of World War I eligible. Last date for return of entry blanks: Nov. 1. For blanks and full data write Frederic A. Williams, 58 W. 57th St., New York City.

### Philadelphia, Pa.

PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS 40th ANNUAL, Nov. 2 to Dec. 7, at Pennsylvania Academy.

Jury. Medals, cash awards and purchase awards. All artists eligible. Last date for return of entry cards: Sept. 29. Last date for arrival of exhibits: Oct. 11. For cards and full information write A. Margaretta Archambault, Secretary, 1714 Chestnut St., Philadelphia, Pa.

### Pittsburgh, Pa.

CARNEGIE INSTITUTE'S AMERICAN PAINTING EXHIBITION, opens Oct. 23, 1941, at Carnegie Institute, Pittsburgh, Pa. Open to American citizens who have not previously shown in a Carnegie International. Medium: oil. Jury. \$3,200 in prizes. For data write Carnegie Institute, Department of Fine Arts, Pittsburgh.

### San Francisco, Calif.

WEST OF THE ROCKIES PHOTOGRAPHIC SALON, Oct. 29 to Nov. 16, San Francisco Museum. Open to photographers from West-of-the-Rockies States. Jury. Dates for arrival of entries: Oct. 7 & 8. For blanks and full data write Douglas Mac-Agy, San Francisco Museum, Civic Center, San Francisco, Calif.

### Syracuse, N. Y.

SYRACUSE MUSEUM'S 10th CERAMIC ANNUAL, Oct. 18 to Nov. 12. Open to all ceramic artists of the U. S., South America and Canada. Fee: \$2. Jury. Cash prizes. Last date for arrival of entries: Sept. 23. For entry blanks and full information write Syracuse Museum of Fine Arts, Syracuse, N. Y.

## Competitions

GOVERNMENT MURAL: Section of Fine Arts competition for \$26,000 commission for 27 panels for the Lincoln Annex F. O. in San Francisco. Open to all American artists. Closing date: Oct. 1. For full information write Section of Fine Arts, Public Buildings Administration, Federal Works Agency, Washington, D. C.

CERAMIC POST OFFICE MURAL: Chicago Institute announces a \$4,000 ceramic mural competition for the Chicago Uptown Postal Station; open to all American ceramic artists. Closing date: Jan. 15, 1942. For blueprints and complete data write Meyric R. Rogers, The Art Institute of Chicago, Chicago, Ill.

UNIVERSITY SCHOLARSHIPS: 10 tuition scholarships (value, each: \$200) for year 1941-42 at American University, Washington, D. C. Open to all high school graduates. Closing date: Sept. 17. For blanks and full information write Box 102, College of Arts and Sciences, American University, Washington, D. C.

ART SCHOOL SCHOLARSHIPS: New Orleans art school scholarships covering one year's tuition in painting, drawing and lithography. Open to men and women between 18 and 30 who meet entrance requirements. For entry blanks, write immediately to the New Orleans Art School Educational Committee, 612 Royal St., New Orleans, La.

## Connah, Teacher

DOUGLAS J. CONNAH, painter and since 1925 co-director of New York's American School of Design, died in his Hotel Chelsea studio in New York Aug. 29. He was 70 years old.

Born in New York in 1871, Connah left, after completing his schooling, for Europe, where he studied art in the Royal academies of Weimar, Düsseldorf and London, and later at the Académie Julian in Paris. Returning to the United States in 1896, he became associated with William Merritt Chase, founder of the New York School of Art, an institution Connah later (until 1911) headed. He was instrumental in founding other schools in New York and Boston, and for a while, in the latter city, he shared a studio with John Singer Sargent. Connah was also a friend of Whistler. During his long career of teaching he aided in directing the talents of such leaders as George Bellows, Rockwell Kent, Guy Pène DuBois, W. T. Benda, Kenneth Hayes Miller and Charles W. Hawthorne.

Connah, twice married, was twice divorced. Surviving are three sons of his first marriage: Douglas D., John F., and William L. Connah; and two daughters: Nora L. and Kay H. Connah.

## Heroes of Medicine

Dean Cornwell, one of America's most popular muralists, is starting work on his third large easel painting in the series "Pioneers of American Medicine," depicting the heroes of American medicine as a commission from the Philadelphia pharmaceutical house of John Wyeth and Brothers. The new painting, for which Cornwell went to Cuba to do research, will be based upon the lives of Dr. Carlos Finlay and Major Walter Reed, conquerors of yellow fever.

The entire series is expected to take between ten and fifteen years to complete, one painting being done each year. Finished canvases are loaned to medical schools and societies.

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*Hot Night in July: M. HIRSCHFIELD*  
Lent by Sidney Janis

### Is It Art or Curio?

THE EXHIBITION of American "primitive" paintings selected by Sidney Janis for the San Francisco Museum in August caused the city's art critics to do a little deep cogitating as they strove to evaluate the relative merit of professional and amateur art (see August 1 DIGEST).

R. D. Turnbull of the *Argonaut* went to see the show with "feelings of keen anticipation," but came away "somewhat bored and disappointed." His trouble was that, like the Irishman, too much of a good thing is too much. For, "though there are some superb things in the show, there seemed to be much too much of a pretty well standardized muchness."

Turnbull's departing reaction was: "Naiveté and simplicity are often very charming in small doses, but they are apt to cloy and become mere simpering cuteness if pushed to extremes. And then again, naive painting always has about it a sort of crude staring intensity which makes it stand out amid banal painting, but which defeats itself in a large show where almost every picture stares at you with that same disconcerting harsh crudity."

"Also practically all such painting is done with immense effort and often with incredible patience in the working out of laborious detail, and while this is always a delightful change from the slick subterfuges of the hardboiled professional painter, a whole room full of such patently worked-over and worked-over and labored-over and agonized-over pictures is apt to produce a sensation of extreme fatigue before you have seen one half of it."

Despite this harshness of sentiment, Turnbull put the show on his "must" list and singled out for praise William

Dorani, Meyer Hiler and M. Hirschfield (whose nude appears at your left).

On the other hand, Emilia Hodel of the *San Francisco News* was charmed by the "fantasy and sincerity" of the exhibits. She quoted this definition: "Art is emotion, passed through thought, shaped into concrete form and then conveyed—still as emotion—to the on-looker."

Following through on her definition, Miss Hodel wrote that too often we find the professional artist "in danger of losing the force of emotion by intellectual speculation, and more yet, by the demands of his too highly perfected technique. It is a battle between the heart and the hand." The primitive, however, "has no technique in the accepted sense. He may have to struggle harder, but all his efforts will be directed tenaciously toward a faithful crystalizing of his emotion."

"In many cases we find the paintings of an amateur, or a child, more forceful and convincing than that of the professional. He is closer to the source, closer to the element of 'surprise,' closer to the 'unknown' which might even be termed the 'divine.' Today we value emotion and expression more than we value technique."

Alexander Fried of the *San Francisco Examiner* was impatient both with the homespun exhibitors and their intellectual sponsors: "From the mouths of babes, insist the faddists, the world can hear deep and unspoiled wisdom. Children's art and the art of the insane is therefore appraised with great seriousness. Barbaric influence tortures the efforts even of lady artists who live in suburban bungalows."

"The dangers of 'naivism' are real. It has so confused the average public that many people who might otherwise buy a piece or two of art do not do so at present because they have lost the sense of what art is all about. Even worse is the damage that the fashion of naive art has done to the practice of art. It has induced students and tiny talents to overrate their smallest creative impulses. It has all but demolished traditions of craftsmanship."

"If the pictures of the self-taught are regarded in the main as curios, many of them are passingly amusing enough. Their eccentric and crude simplicity contains flashes of elementary creative personality."

"If the pictures are presented as sound and complete creative revelations, the presentation is 90 per cent piffle."

### 40th Miniature Annual

The Pennsylvania Society of Miniature Painters, collaborating with the Pennsylvania Academy of the Fine Arts, is presenting its 40th annual exhibition at the Academy from Nov. 2 to Dec. 7. Only restriction is that the exhibits must not have been shown in Philadelphia.

Besides purchases which the Philadelphia Art Museum will make, the show carries two \$100 awards and medals. Jury of selection comprises Katharine Borda, Grace E. Daggett, J. Frank Copeland, Margaret B. S. Molony and Rebecca B. P. Patterson. Responsible for the show's hanging are A. Margareta Archambault, Lisbeth S. Barrett, Johanna M. Boericke, Harry L. Johnson, Rebecca B. P. Patterson and Elizabeth P. Washington.

*The Art Digest*



## Beside His Remains

ON JULY 6, the 194th anniversary of John Paul Jones' birth at Kirkbean, Scotland, was appropriately commemorated at the United States Naval Academy when Houdon's plaster portrait of the celebrated naval hero, presented by the Friends of the U. S. Navy, was formally placed in front of the Academy's marble sarcophagus containing his remains.

The plaster bust, one of 16 copies made by Houdon from his original terra cotta study, bears close resemblance to the marble portrait reproduced in the March 15, 1940, ART DIGEST. The terra cotta was made in 1780, a direct outcome of the memorable battle in which Jones, commanding the *Bon Homme Richard*, a refitted condemned French merchantman, defeated the infinitely superior British frigate *Serapis*.

On returning after the battle to the Paris Masonic lodge to which he had previously applied for affiliation, Jones was initiated. And as a special welcome gesture, lodge members, who included Voltaire and Benjamin Franklin, commissioned Houdon, also a member, to make the bust. Between 1786 and 1791 Jones commissioned Houdon to make 16 plaster copies, of which the present Annapolis accession is one, for presentation to George Washington, Thomas Jefferson, James Madison, Benjamin Franklin, Lafayette and others.

The present location of only five of these plaster copies is known, the four, in addition to the Naval Academy's example, being owned by the National Academy of Design (which has two), C. H. Taylor, Jr., of Boston and the Pennsylvania Academy. The last was

presented by Jones to Gen. William Irvine and is the only one of the five of which the identity of the original recipient is known.

The Naval Academy's bust was acquired several years ago at the dispersal of the famous Burat Collection in Paris, in which it had been since the 1880s.

## Gifts to New York Museum

A Stuart portrait painted in Boston in 1820 and depicting Rufus King has been given to the Museum of the City of New York by Gherardi Davis, husband of Alice King, a descendant of the sitter. Described by John W. Myer, assistant director of the museum, as "the most important portrait bequeathed to the museum," the panel depicts a Maine merchant who became famous in New York serving as a Senator and, later, as Minister to the Court of St. James.

Donor Davis also presented a portrait of Cornelius Ray, painted by John Durand. This completes a trio of Durand portraits of members of the Ray family, two others having been donated to the museum by Mr. Davis last year.

## Presents Brannigan Canvas

The Class of 1887 of Abbott Academy, Andover, Mass., has presented to the Academy Gladys Brannigan's *Old Hill Road*, a canvas that represented New Hampshire in the 1938 National Exhibition held at the Fine Arts Gallery in New York City.

The presentation canvas, during a subsequent showing in Boston, was described by Alice Lawton of the *Post* as "an excellent rendition of the serenity of the New England countryside."

## Old Master Status

CONTRARY to general opinion, the old masters are enjoying a new life in the present dark moment of the world's history. This is the judicious sentiment of Charles R. Henschel, president of the Knoedler Galleries, as quoted by the *San Francisco Chronicle*. Mr. Henschel spent several weeks this summer on the Pacific Coast, visiting San Francisco, Los Angeles, Santa Barbara, Yosemite and various points in between and across.

"It's curious," Mr. Henschel told a *Chronicle* reporter, "but a few weeks ago our Bond Street office asked us to send eight pictures to London, pictures that originally had been sent to the United States from England. Within a few days the pictures were sold." Today, Mr. Henschel says, works of art are more treasured than ever before. To the people of England, for example, the paintings of Romney and Reynolds, of Rembrandt and Rubens, are insurance against the inevitable decline of the British pound.

Mr. Henschel termed Dr. Walter Heil, director of San Francisco's De Young Museum, "a great asset to your community."

## Sales at Grand Central

Recent sales, reported by Erwin S. Barrie, director of the Grand Central Galleries in New York City, include two large canvases, *Autumnal Snow* and *Tragedy*, by Hobart Nichols, president of the National Academy. The purchaser, a young New York collector who remains anonymous, also acquired two flower subjects by Carle J. Blenner and two Bronzes, *Forever Young* and *Forever Panting*, by Allan Clark.



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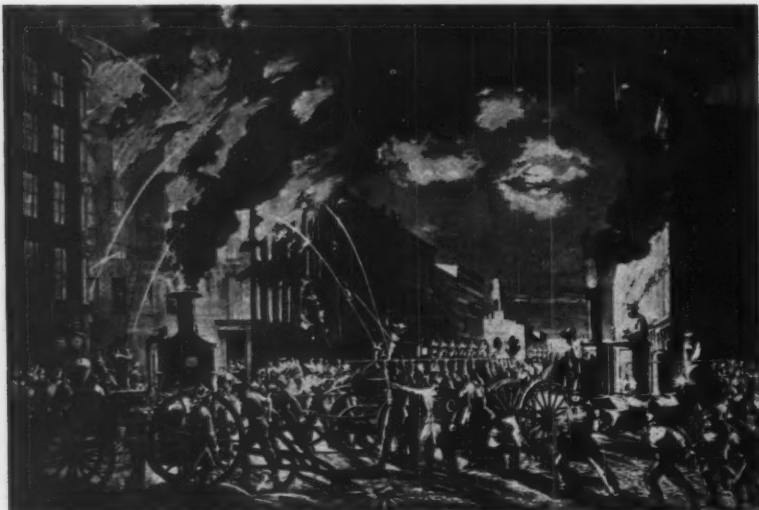
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## THE PRINT MAKERS: OLD AND NEW



*The New Era—Steam and Muscle: Currier & Ives (1861)*

### Currier & Ives Given to Washington

CURRIER & IVES, those two enterprising pictorial impresarios of another generation, featured in the Washington, D. C., news during August when an important collection of 200 of the prints they published were presented to the United States National Museum (Smithsonian Institution) by Miss Adele S. Colgate of Tuxedo, N. Y. Prominent among the prints is an extremely rare complete series (six) of the *Life of a Fireman*. One of the six is reproduced above.

Fires and fire fighting held a warm place in the hearts of the two print pub-

lishers. Nathaniel Currier, the firm's founder, was a volunteer fireman, and it was a fire print, *Ruins of the Merchant's Exchange, N. Y.*, that, in 1835, scored the firm's first sensational success. Made from a drawing by J. H. Bufford, this best seller was on the streets only four days after the conflagration, something of a record in those pre-camera days.

Although Currier & Ives prints sold at from six cents to three dollars each on publication, several especially sought after examples have brought as high as \$3,000 at auction.

### Webster, Back from Florida, Shows New Prints

ARTISTS frequently speak of the Research Studio in Florida as the ideal place to work seriously, experimenting while most worldly cares are relegated to the background. One product of an artist's sojourn at this beautiful institution is herewith reproduced, an aquatint by Hutton Webster, Jr., entitled *Daughters of the Stars*. It is at present one of the most popular exhibits in Webster's one-man show at the Paul Elder Galleries in San Francisco. Impressions are in the collections of Andre Smith, Mrs. Charles Bok, John Taylor Arms and others.

Last winter Webster was awarded one of the coveted Research Studio Fellowships at the Bok Foundation in Florida, and while there he experimented in monotypes, mezzotints and did a series of oils on the general theme of "The Influence of Spain on the Arts of the Americas." Previous to that he had studied under Leon Kroll, won the Pulitzer Prize in Painting for 1933-34, taken a Tiffany Scholarship, won a Hallgarten Prize at the National Academy.

Wrote Alfred Frankenstein, San Francisco *Chronicle* critic, of Webster's monotypes at Elder's: "These are mostly portraits of Florida Negroes. . . .

Textures and colors are particularly attractive." Frankenstein termed the etchings "also highly attractive for their well-made lustre."

*Daughters of the Stars:*  
HUTTON WEBSTER, JR. (Aquatint)



## Arms Champions Library of Congress

IN THE FOLLOWING "letter to the editor" John Taylor Arms, famous American etcher, makes an earnest plea that print lovers remember the Library of Congress, rather than the new National Gallery in Washington, when they feel the urge to bestow their treasures upon the people. Since the Library of Congress already ranks among the world's greatest print collections, argues Mr. Arms, why start a second national collection in Washington? Writes Mr. Arms:

"We have all been reading of late a great deal about the new National Gallery in Washington, about the superb collection of paintings which the generosity of some of our famous collectors has made the property of the nation, and about the beautiful building which houses it. I wonder how many of us know that the United States has a national collection of prints, also installed in Washington, and also at the service of every citizen who will visit and use it.

"All the nations of Europe have, or have had, great national collections of prints. We have such a collection in the Library of Congress. It is the national print collection of our land. It numbers today 552,514 items and is daily growing. An impression of every print copyrighted in the United States automatically is deposited in it. Certain public spirited and far-seeing citizens have established funds the income from which is devoted to the purchase of prints for this collection. Notable among these is the late Joseph Pennell, who left his fortune to the Library of Congress for the purchase of prints by artists of the last 100 years. But more bequests are needed, for the assemblage of a world famous print collection takes time, effort and money.

"There is talk among some great American print collectors of leaving their treasures to the National Gallery. Why should they not be left to our already long established national collection in the Library of Congress? Why start a second national collection in Washington when we already have one, not yet as great as such European collections as those of France and England, but potentially so if our print collectors will co-operate as our great collectors of paintings are co-operating in the case of the National Gallery.

"In France the prints are in the Bibliothèque Française, the National Library, while the paintings and sculptures are in the Louvre; in England the prints are in the British Museum, the paintings and sculptures in the National Gallery and the Tate. Those are the two greatest print collections in the world, and it has not been thought necessary to concentrate them under the same roof with the paintings and sculptures. In fact, it has been proved wiser and more workable to keep them separate. Would it not be better for us to profit by the experience of these two countries, particularly since we have already made such an advanced start in the same direction?"

## BOOKS: REVIEWS & COMMENTS

### First of the Moderns

DONATELLO. By Ludwig Goldscheider. New York: Oxford University Press (Phaidon Edition); 41 pp. text; 167 illustrations; 149 full-page plates; \$3.50.

Reviewed by FRANK CASPERS

News that the Oxford Press has issued another Phaidon edition has, in the past, always been good news. The pattern continues with the issuance of *Donatello*, the latest of the Phaidon volumes.

It is a big, beautifully designed book, loaded with excellent reproductions that bring to the reader a precise picture of Donatello's sculptural output. Scholar Goldscheider's text weaves them together, recreating, in the process, the sweep and flow of the great pioneer's art, adding, for good measure, accounts of works now lost and, where scholars hold conflicting views, citing the arguments on both sides.

Born in 1386, Donatello was almost the same age as Fra Angelico and Jan van Eyck. It was the beginning of a new era when men turned to nature, abandoning the mystical, other-world orgy that dominated the Middle Ages. "Donatello's life," Goldscheider explains, "opened upon the border of the Gothic age, and ended when the modern epoch had well begun."

The art of this "modern" epoch, the author continues, "aimed at the representation of external reality, at the reflection of heroic magnificence, at anatomical accuracy and the profundity of space, at corporeal substantiality. What was truly novel about it, what expressed its essentiality, was the use of central perspective, which was unknown to the classical epoch and to the Middle Ages. Perspective as a method of representation is a projection of individualism; the outer world is depicted in the way in which it makes itself subjectively known to us, not in the way in which it is objectively known to exist, with its relative magnitudes and the relative course of its lines. The next step in the individualization of artistic representation is impressionism, which has recognized the relativity both of forms and of colors. Donatello's contemporaries, among them his friend Paolo Uccello, put the finishing touches to perspective. Donatello's flat reliefs were the beginning of modern impressionism."

This last statement, which may come as a surprise to many, Goldscheider further substantiates by pointing out that "Rodin enthusiastically acknowledged him [Donatello] to have been the ancestor of his own impressionism."

Like many of his contemporaries, Donatello began his career at an early age, and, far from being a specialist,

practiced many of the arts. He learned goldsmith's work, the decoration of furniture, painting and sculpture. "In sculpture his teacher was Ghiberti, under whom he began to work at the age of 17, and whom he helped in the fashioning of the bronze doors for the baptistry. At 20 he labored as stonemason on the Duomo of Florence. In 1412 he became a member of the painters' guild. At San Lorenzo in Florence, and during the building of the church of St. Anthony of Padua, he functioned as architect; and in fortifying Lucca he was one of the engineers."

But his principal work was in sculpture, a field in which he opened up new avenues and lived to see those avenues trod by important followers. "His contemporaries were impressed, above all, by his unrivalled naturalness in the treatment of the nude. His bronze David was considered to have been cast from life. Especially extolled was the technical perfection of his big bronzes. Michelangelo copied Donatello's early works . . . Raphael was affected by Donatello's later advances in composition, and made sketches of his Paduan reliefs. Vasari praised him most of all as a pioneer of mannerism and the baroque style . . . In the epoch of the rococo, his putti and his Cupids were chiefly praised and imitated."

Later classical epochs, however, did not esteem him, but with the late 19th century came rediscovery. And now Donatello, who during his closing years was bedridden and paralyzed, is assigned to the front rank of epoch-marking sculptors—a rating which seems durable even beyond the unpredictable evaluations of future generations of art historians.

Those historians, like the readers of today, will find the comprehensive pictorial and text review of the great Italian's career in this new Phaidon volume of inestimable assistance in arriving at an evaluation. It is an impressive addition, not only to the already notable shelf of Phaidon volumes, but also to the available literature on Donatello.

#### Book Price Error

In a recent issue of the *Digest*, *A Handbook of Home Decoration*, by Walter R. and Helen A. Storey, was listed as priced at \$1.50. This work, published by the Bridgman Publishers of Pelham, N. Y., is priced at \$4. The *Digest* regrets the error.

#### Connoisseur a Quarterly

Starting with its September issue, *The Connoisseur*, famous London-published art magazine, will appear as a quarterly. The subscription rate will remain at \$7.50 per year, but the single copy price will be increased to \$2.

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## The New Art Education

Harpers, 1941—\$3.00

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## Lectures by Ralph M. Pearson

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## The Field of American Art Education

By FRANK CASPERS



FERNAND LÉGER

## Léger in New York

FERNAND LÉGER, internationally recognized French modern artist who for 15 years conducted his own school in Paris, is now resident in the United States. Beginning Oct. 1 Léger will teach a class, carefully selected and limited in size, in New York City. Prospective students, Léger announces, should report in advance for an interview in order to insure their inclusion in the class.

The class will meet five afternoons a week, mornings to be devoted to independent work in the students' own homes or studios. In this way, the school claims, "the pupil will be free to develop his personal approach and to keep himself free from any danger of domination by the influence of the professor." It is hoped that such a combination of free effort and supervision will encourage originality in the pupil. Twice a week the work done at home will be compared with the work done in the atelier of Léger and criticisms and suggestions will be given on this basis.

## Columbia Appoints

DEAN LEOPOLD ARNAUD of Columbia University's School of Architecture announces that Marguerite Zorach, textile designer, Peppino Mangravite, painter, and Ervine Metzl, commercial artist, have been appointed to the university's faculty. George Grosz, famous as both painter and satirist, has been added to the school's panel of visiting critics and lecturers for the school year beginning Sept. 25.

Marguerite Zorach, wife of Sculptor William Zorach, will teach creative design as applied to dress materials, decorative fabrics, hangings, rugs, tapestries, and iron and wood work, while instruction in basic design, drawing and painting will be given by Mangravite, who will also supervise advanced individual work in media chosen by the students. Metzl, working with Henry Meloy, will direct courses covering elementary, intermediate and advanced commercial art and illustration.

Mrs. Zorach, born in California in 1887, studied in Paris, and before returning to a series of one-man shows in New York, exhibited in the Paris Salon and the Salon d'Automne. Besides winning design competitions, Mrs. Zorach has executed a wide variety of commissions and is represented in the Metropolitan, Whitney and Modern museum collections.

Mangravite, born in Italy in 1896, began his study there, continuing, after his arrival in the United States in 1915, at Cooper Union and the Art Students League. He has completed important mural commissions, is represented in museum collections and has taught at Sarah Lawrence College, Colorado Springs Fine Arts Center, Cooper Union and the Art Institute of Chicago.

Chicago-born Ervine Metzl studied at the Institute and the Academy of Fine Arts there, completing his studies later in Germany, France and Italy. His commercial designs have won him a wide reputation. A long-time lecturer on graphic art, Metzl believes in "teaching without being a teacher." "Pedantry has no place in art education," he says, "since one can learn as much in teaching as one can teach."

### Kansas City's Student Show

The Kansas City Art Institute is featuring, until Oct. 1, a show of work by students in all departments.

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## Sitton Joins Cornell

THE STEADY spread of art interest throughout the nation is reflected in the continued expansion of art departments in American colleges and in the institution of new art courses in universities.

Latest instance is the addition of John M. Sitton, young New York artist, to the faculty of Cornell University. Sitton, who has exhibited in New York and abroad and who has to his credit several mural decorations, has been appointed assistant professor of fine arts in the university's College of Architecture.

At Cornell, Sitton will be in charge of new classes devoted to creative research in Medieval and Renaissance techniques in which students, working in tempera, fresco, encaustic and oil, will make their own panels, canvases, colors and varnishes. Sitton will also lecture on the theory and history of art, teaching, in addition, drawing and painting classes.

Sitton, born in Forsyth, Georgia, in 1907, graduated from the Yale School of Fine Arts, winning in 1929, the Prix de Rome which took him to the American Academy in Rome for the completion of his studies. After serving as mural assistant to Eugene Savage and Barry Faulkner, he taught at the New York School of Applied Design for Women.

"The entire student body," Dean Gilmore G. Clarke announces, "will be encouraged to take advantage of the fine working studios and facilities for study which the University affords, as a means of rounding out their educational background and cultural fitness better to cope with changing modern conditions of life and thought."

Another facet of Cornell's expanded cultural program will provide students with a series of loan exhibitions, bringing to the campus a cross-section of art production in America.

## Rasko in Connecticut

Tracing its history way back to 1639, Guilford, Connecticut, is a quiet Atlantic coast town redolent with the friendly air of a past era. Churches and homes, built of native stone and wood, frame the village square and spread out gracefully toward the wooded and lake-dotted hills to the north. Between the square and the ocean are dunes and salt marshes, wharves and docks, and resting on the harbor's quiet water are pleasure craft, fishing boats and numerous visiting yachts.

Guilford's rich setting is used by the summer students of M. A. Rasko, who through Sept. 30, teaches landscape, life and still life in this Connecticut town. Indoor classes are held in the Old High School while landscape students work out of doors. Teaching covers "every phase of two dimensional surface expression (center of interest, composition, drawing, perspective, tone value, lost and found line, color and rhythm) irrespective of medium used." Instruction is personal and is offered every day. For off-hours facilities are available for swimming, golf, tennis, fishing and horse-back riding.

September 1, 1941



PHILIP GUSTON

## Guston Goes to Iowa

PHILIP GUSTON, 29-year-old progressive painter, has been appointed by the University of Iowa to succeed Fletcher Martin as painting instructor. Guston, known chiefly for his government murals, will take over Martin's fresco classes and the late Emil Ganso's painting classes.

Guston, who was born at sea of Amer-

ican parents, is largely self-taught aside from the formal training he obtained at the Otis Art Institute in Los Angeles. Though most closely connected with California art circles, he has worked for the past four years in the East, where for a time he was mural supervisor on the W. P. A. Art Project of New York City. Guston is married to Musa McKim, also a mural painter.

Among Guston's most important murals are the glass bar murals on the steamships *President Monroe*, *President Van Buren* and *President Adams*; the panels in the U. S. Forestry Building at Laconia, New Hampshire; the exterior of the Federal Works Agency Building at the late lamented New York World's Fair; the lobby of the Commerce, Georgia, Post Office; and the decorations in the lobby of the Community Building at the Queensborough Housing Project, Queens, N. Y. At present he is working on three panels for the auditorium of the Social Security Building in Washington. He will take up his duties in Iowa City late in September.

Grant Wood, after a year's leave of absence from his teaching duties at the University, will conduct an advanced class in painting.

## Chicago Students Sell

Dean Norman Lewis Rice of the Art Institute of Chicago School announced that 39 of the students participating in the Institute's recent student exhibition sold a total of 69 exhibits.

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## Education Yearbook

It was in 1935 that the late Dean Melvin E. Haggerty of the University of Minnesota proposed that the National Society for the Study of Education devote one of its yearbooks to art. Two years later the Carnegie Foundation advanced \$5,000 and the Society \$1,500 for the project; and this year the Society's 41st yearbook, *Art in American Life and Education* appeared. (Edited by Guy M. Whipple; 855 pp.; published by the Public School Publishing Co., Bloomington, Ill., at \$3).

A large, meaty volume, the book's contents buttress its expansive title handsomely. It conscientiously covers its subject, in all phases, and in each case with an essay by a specialized expert.

Among the more than 50 contributors who deal with their particularized fields are such writers as Thomas Munro, the Cleveland Museum's curator of education; Iris Barry, the Modern Museum's film curator; James C. Boudreau, director of Pratt Institute; Martha and Sheldon Cheney, widely read authors on art; Talbot F. Hamlin, author of *Architecture Through the Ages* and Avery Librarian at Columbia University; Lester D. Longman, editor of the late *Parnassus* and head of the University of Iowa's art department; Frank Jewett Mather, Jr., noted authority, writer on art and director of the Princeton Museum; Ulrich Middeldorf, Chicago University's art department head; L. Moholy-Nagy, director of Chicago's School of Design; Alfred G. Pelikan, former director of the Milwaukee Institute; Arthur Pope, nationally known art faculty member at Harvard, and Gilbert Rohde, prominent industrial designer.

Divided into three sections, the book deals first with "Art in American Life," treating art's social background, city planning, architecture, art in industry, the dance, sculpture, painting and the graphic arts; and then with "The Nature of Art and Related Types of Experience," wherein aesthetics, research and psychology are put under professional scrutiny. Section three, "Art Education: Its Aims, Procedures, and Agencies," fills almost 400 pages with essays that dip down into every nook and cranny of the field and cast a searching glance over the glinting facets of art's rapidly evolving and multitudinous relationships in the broader fields of education.

For all people actively engaged in any phase of art education this book will prove definitely rewarding; and for artists and art appreciators it will aid in forming an integrated conception of art's place in the complex life of today. Although not yet adequately publicized, the book deserves wide study.

### Wins Architectural Scholarship

Winner of the 1941 Arnold W. Brunner Scholarship of the New York Chapter, American Institute of Architects, was Hobart B. Upjohn, New York designer of churches and college buildings. The scholarship, which carries a stipend of \$1,200, will be used for advanced architectural investigation. Honorable mention winner was Mrs. Lois Worley of St. Louis.

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## Brooklyn Shifts

THE BROOKLYN INSTITUTE'S art school, for years conducted in the Brooklyn Academy of Music building is being moved into the Brooklyn Museum, where students will be in intimate contact with the museum's inspiring collections. Classes, which begin in October, are scheduled for late afternoon and evening hours, besides regular day-time periods, so that students may put in extra time and also to enable employed people to take courses.

Brooklyn's faculty will continue to feature two outstanding professional, exhibiting artists: Robert Brackman, painter and portraitist, and Robert Laurent, sculptor. In addition, John R. Koopman and John I. Bindrum will teach oil and watercolor, while fundamental instruction in drawing from life and from casts will be under the direction of G. L. Briem and Louis Chap.

## Rosenberg Winners

Two young Western artists, Lloyd Wulf and Hassel W. Smith, Jr., were named winners of the 1941 Abraham Rosenberg Scholarships. The awards, open to artists between the ages of 25 and 35 who have attended San Francisco's California School of Fine Arts for at least two semesters, carry a stipend of \$1,500.

Wulf, born in Nebraska and a graduate of the University of Nebraska, won his award on the basis of his work on a plan for one year's travel and work in South America, specializing in the painting of landscape and native Indians with special emphasis on the Incas. Smith, who was born in Michigan and attended Northwestern University, plans to continue painting in the region that has held his interest for the past year, the famous Mother Lode country in California.

## Bauhaus in Chicago

The School of Design in Chicago, which under the direction of L. Moholy-Nagy trains designers and architects in the Bauhaus-originated workshop method, opens day and evening classes on Sept. 23. This is the school's fourth season. New this year is a two-year professional training course for evening students, giving essential workshop and classroom training in six major applied art fields.

Moholy-Nagy, in addition to his duties as director, teaches product design, assisted by Eugene Bielawski. Photography, light and advertising art are taught by George Kepes, Nathan Lerner and Hubert Leckie; sculpture and display by R. J. Wolff and L. Terebesy; weaving by Marli Ehrman; architectural design and engineering by George F. Keck, A. A. Sayvetz and R. B. Tague.

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### American Art Week

It is requiring special effort to keep art alive in this war-torn world. For that reason the calls upon the League and its fine organization of state directors are more and more urgent. We are gratified with the splendid work being done over the country and regret we have such limited space to tell of these activities.

Our state directors are sparing no effort to make this year's American Art Week the greatest we have ever had. Preparations have been in process for months, because it is a long job to get the proper chairmen in every section of each state.

There has been misunderstanding in a couple of localities because a statement was given out that National Art Week would be abandoned this year. To our state chairmen and art week directors we want to call attention to the fact that this must not be confused with American Art Week, held the first week in November for the past ten years. American Art Week is the week for professional artists in their various states and has no connection with W.P.A. or any other activity.

### California

The California chapter has been incorporated and state headquarters have been established at the Claremont Hotel, Berkeley, California. State Chairman, Paul Broadwell Williamson, together with his assistant officers, are doing a particularly complete job. They are arranging two social art gatherings, one for the formal opening of the chapter headquarters, and the other at the Diablo Country Club.

### Kansas

The Kansas chapter, with Clayton H. Staples as State Chairman and Mrs. Anna Mae Bradshaw as State Director of American Art Week, started off with an auspicious luncheon at the Broadview Hotel, Wichita. Mr. Staples is director of the art department of the Wichita University, and Mrs. Bradshaw, of Peabody, is not only an artist of note, but happens to be Grand Worthy Matron of the Eastern Star, with a statewide acquaintance. The luncheon was attended by more than 50 well-known Kansas artists, including Albert T. Reid, National Vice-Chairman of the League.

Arrangements are under way for extending the Committee and arranging Kansas' participation in American Art Week in November. Local district chairmen will be announced shortly.

The Twentieth Century Club of Wichita has announced its fifth annual ex-

hibit of Wichita women artists for November 3 and 4, as a part of American Art Week participation. This has become a notable event in Kansas art circles.

### Maine

Roger L. Deering writes from Maine that the painting *Pearl and Pamela*, which was awarded to Maine at the Annual Meeting of the American Artists Professional League in February, has been placed on exhibition in Portland. It is planned to show it in other Maine cities, together with the very impressive Maine report book.

### Massachusetts

Latest reports from Massachusetts show that they are making splendid progress, Massachusetts now has sixteen local chairmen.

### New Jersey

New Jersey, with Mr. Magrath and Mrs. Liggett as leaders, has a well selected plan to carry out. They commenced with an American Art Week exhibition of the artists of New Jersey at the Hotel Warren, Spring Lake, in June. This show has continued all summer. Many paintings were sold at the pre-view and luncheon which preceded the affair.

### New York

Mrs. Percy W. Decker has appointed chairmen and arranged plans for American Art Week in Green, Schoharie, Albany, Rennselaer, Columbia, Ulster and Sullivan counties. She is meeting with splendid co-operation and hopes to bring the state into the prize winning class.

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## Puerto Rico

Energetic work is being done by the League's groups in the American island possessions. The very successful chapter in Puerto Rico, headed by Mrs. Gretchen Kratzer Wood, has sent in its revised list of chairmen for American Art Week. Mrs. Wood says they are planning to make this year the best one ever for art. Their big show for League members will be in November. One of the efforts made by the chapter is to provide adequate art instruction for all children in the schools, because "art is too powerful an influence in the building up of useful men to let it go to waste."

## A Warning to Artists

The case of Hovsep Pushman, in which the League joined, is pending before the New York Court of Appeals. This was the case in which the League, together with the Artists Guild, secured permission to enter as interested parties because of its tremendous effect on all artists. The League strongly felt that under the decision which had been handed down, adversely to Mr. Pushman, that the artist had no protection against the indiscriminate use which may be made of any work he sells. Clearly the artist can be seriously damaged in the purposes toward which his work may be used and in the character of the reproductions.

The artist has but one course to pursue. He should copyright anything he sells which may have any future reproduction value. It has been ruled that in event he sells this piece so copyrighted, the copyright does not transfer, except by specific arrangement. As we previously advised, all that is necessary to obtain this copyright is to file two snapshots of the work with the \$1 fee, and put the copyright mark on the original.

## How to Enjoy Pictures

A League member, who has been travelling rather widely across the country, recently said: "There are thousands of people who would like to buy paintings, but they do not know what to buy. They are so confused by the contradictory critics that they lose all confidence in their own judgment, and end by buying nothing. They need some standard to go by." This confusion, according to ART DIGEST, has contributed to the upset in the art market, so a statement by Mr. F. Ballard Williams on *The Appreciation of Pictures* has particular application at this time. Mr. Williams says:

"May I offer the two following unpretentious suggestions regarding *How to Enjoy Pictures*, in the hope that they may meet in a simple way a need that I believe exists, and in an attempt to help some of those who have asked in real sincerity, 'How can I learn to appreciate pictures?'"

"Everyone knows the much quoted and much ridiculed dictum of the uninitiated citizen: 'I don't know anything about art, but I know what I like.' Instead of smiling knowingly at the supposed crudity of this nationwide statement, let us take it as a starting point and realize that it contains much that is reasonable and also that

it is a beginning not to be despised, but to be encouraged as a basis that really everyone has to make use of. Why not look at pictures in that way, and enjoy them because they appeal to us? Do not hesitate, do not be afraid, but follow the rule of looking at what you like. Only look often, and sooner or later you will find yourself looking at and liking many different kinds of pictures.

"Of course, the more pictures you see, the sooner your discrimination will be cultivated. No one can expect to attain a knowledge of music without listening to music, or a knowledge of the drama without seeing a play. Therefore, see all the pictures you can, but do not be afraid to seek out and enjoy anything that appeals to you, and to you alone. I believe nothing is worse than to forsake this rule and attempt to like pictures because 'it's the proper thing,' 'it's all the rage,' 'it's expensive,' or even because 'it is painted by this or that famous artist.'

"Let the elemental rule of 'I know what I like' be the start of your development in picture appreciation. Then apply another simple rule. A picture after all is merely an exhibition within a frame. It has been produced by what might be called a specialist or an expert. It generally represents some phase of nature. It may be a portrait; an interior, a landscape or a combination of both. Perhaps it does not look to you like nature as you see it, be it nature as seen indoors or out of doors.

"But whether it appeals to you or not, it has been painted by someone with a cultivated eye to see and a trained hand to create. The painter, in what he is trying to express, presumably knows more than you. At least give him the credit for knowing more as he is a specialist. Apply this rule: try to find out what he wishes to tell you in his picture. Let your sympathies be with the painter instead of against him and he may lead you to new fields of seeing and new worlds of enjoyment, not only of pictures themselves, but of all those fine things in the world about. The painted landscape will open your eyes to the real landscapes you pass by or live in. The painted face or figure will lead to unseen beauties of color and form that you have not suspected. Let the painter help cultivate your ability to see.

"Each painter has a different story to tell you, he brings a different collection of abilities. Do not condemn him for what he fails to give you but enjoy him for what is his own and for what he alone may bring to you. Let him lead you to some of the pleasure he has enjoyed and share that pleasure with him.

"There are Realists and Idealists; Literalists and Dreamers; Brilliant Technicians and those who may have to struggle to express themselves. Do not confuse their aims but try to be led by the aim of each.

"Whatever may be our deficiencies, as Americans, at least we have a good portion of common sense. I hope that these suggestions may appeal to that common sense, and that they may help, in some slight way, toward a better appreciation of pictures."

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# CALENDAR OF CURRENT EXHIBITIONS

ANDOVER, MASS.  
Addison Gallery To Sept. 15: *Posters for National Defense*. Sept. 19 to Nov. 9: *European Artists Teaching in America*.

BALTIMORE, MD.  
Maryland Institute Sept.: *Exhibition by Day and Evening School students*.

Walters Art Gallery Sept.: *William T. Walters Retrospective*.

BENNINGTON, VT.  
Historical Museum & Art Gallery Sept.: *Landscapes by T. H. Lawrence*.

BRADENTOWN, FLA.  
Memorial Pier Gallery To Sept. 20: *"Alaskan Paintings"*.

BOSTON, MASS.  
Museum of Fine Arts To Sept. 17: *Chinese Buddhist Paintings*.

BUFFALO, N. Y.  
Albright Art Gallery Sept.: *"Design in Art"; "Buffalo Architecture"; "Art as a Background for Current Events."*

CHICAGO, ILL.  
Art Institute To Sept. 28: *Sculpture by Carl Milles*.

CINCINNATI, O.  
Art Museum To Sept. 28: *Contemporary American Prints; Portraits from the Allyn C. Poole Collection*.

CLEVELAND, O.  
Museum of Art To Sept. 28: *Silver Jubilee Exhibition*.

COLUMBUS, O.  
Gallery of Fine Arts Sept. 5-30: *Columbus Art School Faculty Show*.

DES MOINES, IOWA  
Fine Arts Association Sept.: *Conch Town-An Exhibition of 30 Photographs, Watercolors by Merritt Woodrow; Products of the Student Workshops*.

HOUSTON, TEXAS  
Museum of Fine Arts To Sept. 28: *Abstract Art; Twentieth Century American Painting; Contemporary Artworks by Missouri Artists*.

KANSAS CITY, MO.  
Art Institute Sept.: *Student's work*.

KENNEBUNK, ME.  
Brick Store Museum To Sept. 15: *Maine Oils and Watercolors*.

LOS ANGELES, CALIF.  
Museum of Art Sept.: *Anders Albin; To Sept. 14: Otis Art Institute Show*.

Municipal Art Commission Sept.: *Young Conservatives Art Group*.

MANCHESTER, N. H.  
Currier Gallery of Art To Sept. 28: *Oils, Water Colors, & Prints by Contemporary American Artists*.

MEMPHIS, TENN.  
Brooks Memorial Gallery To Sept. 30: *Paintings of the Mississippi, George Heuston; Ceramics and Weavings of Many Lands*.

MINNEAPOLIS, MINN.  
Institute of Arts To Sept. 20: *Color Prints of Northwest Indians, Geo. Catlin; To Sept. 30: Indian and*

*Persian Shawls & Five Centuries of Fine Prints*.

Walker Art Center To Sept. 21: *Work of Jane Seybold*.

NEWARK, N. J.  
Museum of Art Sept.: *"Three Southern Neighbors" Arts and Crafts of Pre-Colonial & Spanish Colonial Ecuador, Peru and Bolivia*.

OSHKOSH, WISC.  
Public Museum Sept.: *Oshkosh Camera Club*.

PITTSFIELD, MASS.  
Berkshire Museum Sept.: *Pittsfield Art League, Paintings & Crafts; Work of Alexandre Jacoboff*.

ROCHESTER, N. Y.  
Memorial Art Gallery Sept.: *Permanent Collections*.

ST. LOUIS, MO.  
City Art Museum Sept.: *20th Century European Paintings*.

SCRANTON, PA.  
Everhart Museum Sept.: *Sculpture by Doris Caesar*.

SPRINGFIELD, MASS.  
G. W. V. Smith Art Gallery To Sept. 21: *Photographs by the Robert Flaherty Family*.

SPRINGFIELD, MO.  
Art Museum Sept.: *Southern Water Colors*.

WEST HOLLYWOOD, CALIF.  
Perla Gallery To Sept. 15: *Paintings by Harold Stevens; Sept. 15-30: Paintings by Paul L. Clemens*.

WILMINGTON, DEL.  
Art Center To Sept. 14: *Audubon's Birds of America*.

## EXHIBITIONS IN NEW YORK CITY

A.C.A. Gallery (26W8) Sept.: *Opening Group Show*.

Artists Gallery (113W13) Sept.: *"New York Artists" where are you from? Group of Paintings & Sculpture*.

Associated American Artists (711 Fifth) Sept.: *Contemporary Americans*.

Brooklyn Museum (Daily 10-5, Sunday 1-6) To Sept. 14: *"Defenders of the Republic"; To Sept. 21: Vollard Publications*.

Contemporary Arts (38W57) Sept.: *Contemporary Americans; Sept. 15-30: Soldier-Artist Exhibition*.

Downtown Gallery (43E51) Sept.: *The Downtown Group*.

Durand-Ruel (12E57) Sept.: *19th Century French Paintings*.

Ferragil (63E57) Sept.: *Fifty American Paintings*.

Grand Central Art Galleries (15Vanderbilt) Sept.: *19th Annual Founders' Show*.

Harlow, Keppel & Co. (670 Fifth) Sept.: *Old and Modern Prints*.

Harriman Gallery (63E57) Sept.: *French Paintings*.

Kennedy & Co. (785 Fifth) Sept.: *Old and Modern Prints*.

Kleemann Galleries (38E57) Sept.: *Work by American Artists*.

Knoodler & Co. (14E57) To Sept. 27: *Late Watercolors by Arthur B. Davies*.

Theo. A. Kohn & Son (608 Fifth) To Sept. 12: *Watercolors, Frances Pratt; Sept. 15-Oct. 10: Trains and Railroads, Peter Helck*.

Kraushaar Galleries (730 Fifth) Sept.: *Group Show, Contemporary Americans*.

John Levy Galleries (11E57) Sept.: *English Landscapes and Barbizon School*.

Macbeth Galleries (11E57) Sept.: *Contemporary Paintings and Watercolors*.

Metropolitan Museum (5th at 82nd, Daily 10-5, Sundays 2-5) Sept.: *Prints by Whistler; China Trade and Its Influences; Costume Accessories of the XIX Century*.

Midtown Galleries (605 Madison) Sept.: *Contemporary Americans, Midtown Group*.

Morton Galleries (130W57) Sept.: *Contemporary Oils and Prints*.

Museum of Modern Art (11W53) Sept.: *"Britain at War"*.

National Arts Club (119E19) Sept.: *Exhibition and Sale of Members' Work*.

Newhouse Galleries (15E57) Sept.: *Group Exhibition*.

Estelle Newman Gallery (66W55) Sept.: *Contemporary Americans*.

Nierendorf Gallery (18E57) Sept.: *Modern Art*.

Number 10 Gallery (19E56) Sept.: *Designs for Modern Interiors by Elaine Drake*.

Old Print Shop (150 Lexington) Sept.: *Honest American Paintings*.

James St. L. O'Toole (24E64) Sept.: *Landscape Paintings from 16th Century to Present*.

Rehn Gallery (683 Fifth) Sept.: *Contemporary Americans*.

Salmasund Club (47 Fifth) Sept.: *Annual Summer Exhibition*.

Schaeffer Galleries (61E57) Sept.: *Old Masters*.

Schultheis Gallery (15 Maiden Lane) Sept.: *Fine Paintings*.

E. & A. Silberman (32E57) Sept.: *Old Masters*.

Vendome Art Galleries (23W56) To Sept. 16: *Two Contemporary Painters, Arrigo de Molin and Hyde Solomon*.

Wildenstein & Co. (19E64) Sept.: *Some Old Masters of Quality*.

Yamanaka & Co. (680 Fifth) Sept.: *Chinese Art*.

## Defends Civic Virtue

FEW INDEED have been the defenders of Frederick MacMonnies' controversial statue of *Civic Virtue*, which stood for so many years in New York's City Hall Park, and was always referred to in moments of levity as *The Fat Boy*. One of this small, brave band is Sterling Calder, American sculptor, who in a letter to the *Times* the other day expressing his sadness at the "flippant condemnation" accompanying the announcement of *Civic Virtue's* removal from Manhattan to the Borough of Queens. Wrote Mr. Calder:

"If ever there was a work of art unfortunately named, it is this *Civic Virtue*. That name has spelled its downfall with the hardboiled dictators of taste, who for the moment have the power to ridicule and remove.

"Our public lacks the classical background necessary. The statue of a man is merely a man and can never represent an ideal, nor can women be degraded to the conception of evil sirens, striving to seduce him. The allegory is a perfectly logical one, but, misinterpreted as it has been, has proved too irritating to the prudish and the uninformed.

"A work of art cannot be explained in words. If it could it would not be worth doing as art. That is why we have art, to give us something that words cannot give. MacMonnies' group undoubtedly gives this quality proper to sculpture. Divorced from its name, which has suggested the hostile misin-

terpretation of its theme, it stands as an opulent performance in marble, displaying robust sensuous forms to the caress of the sun. In our land, where so little joyous sculpture has been created, it stands out in richly contrasting masses that fill the eye adequately with expansive buoyancy.

"There are many of us who mourn this removal, which dishonors the work of that sensitive poet of form, Frederick MacMonnies, now dead. It certainly was an unmerited return for the devotion of a life given to the creation of the Nathan Hale, the Stranahan statue, the Sir Henry Vane, the Shakespeare of the Congressional Library; the Bacchante, and the magnificent fountain that was the pre-eminent plastic feature of the Columbian Exposition."

[Ed.: Anyone driving along Queens Boulevard these days may see *The Fat Boy* standing in all his bulbous vacuity on the outskirts of Jamaica].

## Back Into the Light

The nuns of the Holy Sacrament Convent in Madrid, Spain, needing money to repair their cloister, put on sale a group of old paintings that had grown dark with time. Visiting the sale was Rogque Pidal y Bernaldo de Quiros, a Spanish expert, who, on examining a canvas of Christ, discovered in the lower left hand corner a signature and a date: Velasquez, 1631.

Brought back into Spain's limelight after centuries of dusty obscurity, the canvas, the second known Velasquez painting of Christ, promises to do more

than repair the cloister of the surprised nuns. According to an Associated Press dispatch from Madrid, Spain's Fine Arts Academy has initiated a campaign to raise funds to acquire the picture for the Prado.

## Too Many Artists

A *New Yorker* writer recently reported a Washington Square episode that will be reassuring to those who long for the old days in Greenwich Village:

"A young lady artist fresh out of Bennington," he wrote, "was sitting in Washington Square one recent pleasant afternoon, intently sketching a lady on a bench across the way. When she was done, she shifted around and prepared to sketch a man reading the *Times* on another bench. At that, the man leaped up angrily, protesting that she had no right to move, and displayed a sketch pad he had had concealed behind the paper. It bore a half-finished drawing of the Bennington girl."

## Acquired by Quebec

Edith Hoyt, nationally known Washington (D.C.) painter, is the first American to be represented in the permanent collection of the Provincial Museum of Quebec, which has just acquired two oils by Miss Hoyt entitled *The Ice Bridge Across the St. Lawrence* and *The North Shore in Winter from the Island of Orleans*.

Miss Hoyt, who has shown in Paris, New York and the Corcoran Gallery in Washington, has spent many seasons painting in Canada.

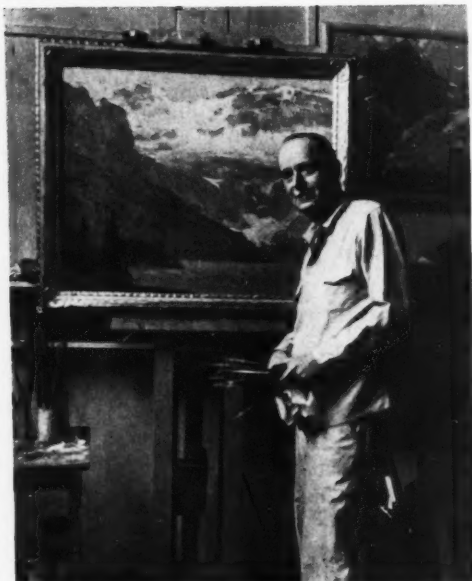


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Though mainly self-taught, he was for a short time a student of the Art Institute of Chicago. His murals adorn many midwest Court Houses, theatres, etc., and the record of permanent acquisition of his paintings by Museums, includes the John Herron Art Institute, Southwest Museum, Los Angeles, National Academy of Design Chicago Municipal, Univ. of Nebraska, etc. Founder and first president of the Laguna Beach Art Gallery, he is also a member of the Salmagundi Club, Ten Painters of Los Angeles and many national Exhibiting Societies.

Biographical reprints of noted contemporary artists sent gratis upon request giving name of your favorite local artists' material dealer.

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